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AMERICANA FASHION ISSUE

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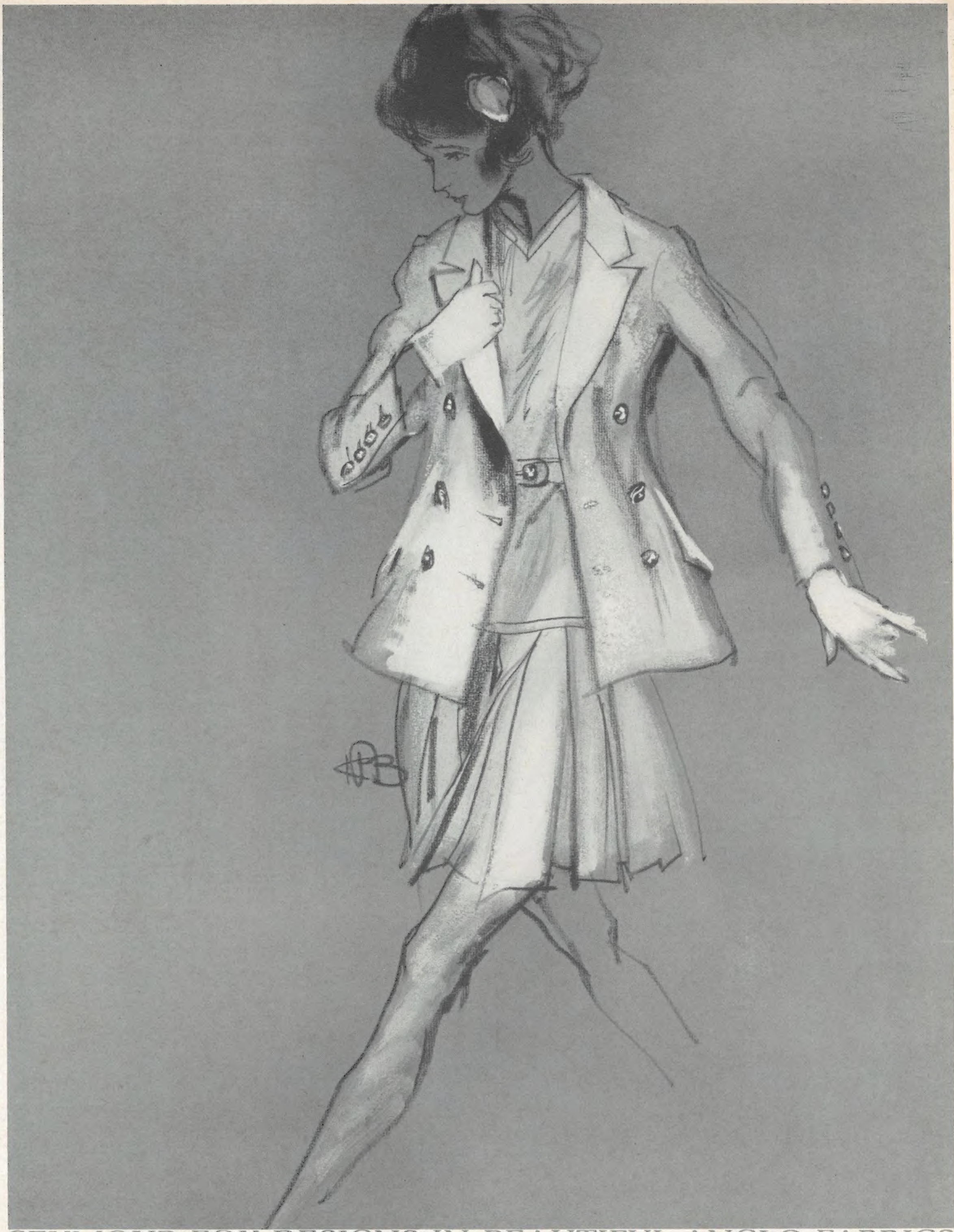


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FEBRUARY 1, 1970

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VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN

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PENN

COVER: A rainbow of colour from the American Spring Collections—layers and layers of printed silk chiffon for evening—a long dress wrapped in a large feathered shawl (shown full-length, page 143). . . . Makeup with a wonderful spring of colour to it—a smudge of golden Ivory Shadowcreme under the brow, soft Pink on the lids, and a shimmer of Coral on the mouth; three live ones from Alexandra de Markoff. Dress by Elinor Simmons for Malcolm Starr. Saks Fifth Avenue; Halle's, Cleveland; Harzfeld's; Neiman-Marcus. Hair jewels: K.J.L. for Breck Hair Color. Suga coiffure; Tovar-Tresses hairpieces.

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The Bill Blass "who are you quiz" for those who insist on knowing themselves.



1. Are you so devoted to your husband, your job, your friends, yourself, you can't stand it anymore? True or False.



2. Are you so intrigued by the put-yourself-together look that you're so together that you're coming apart? True or False.



3. Are you convinced the newest direction of fashion is based on the age old truism, "Fashion is the only true reflection of good and evil?" True or False.



4. Is your boyfriend or husband changing in front of your eyes and there's no stopping him? True or False.



5. Is hanging around the right people really wrong enough in the best sense? True or False.



Would You?

Yes____ No____



Could You?

No____ Yes____

[Dream Sequence]





1. The flames of my house filled my nostrils. But I was thinking only of Carl, who paid for it all. But I'll think about it tomorrow. True or False.

2. And then, as I flew down the fantastic staircase everyone in the vast ballroom stared at me with shock and admiration. True or False.

[a write-in]



Tell us what you think, hate, love, want.
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Sounds Like

1. Harbo, Tara, Sunshine
2. DeJong, Humbard, Da Mita
3. Waford, Simpson, Warfield
4. Mable, Table, Chair, Lamp
5. Farlo, Corliss, Arles

1) OOH____
AHH____
2) AHH____
OOH____

Add up your score however you think it possible. Divide by two. Add three and send in your score to P.O. Box 1731, FDR Station, N.Y., N.Y. 10022.
If your entry proves that fashion is what you make of it, then fashion *is* what you make of it.

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would put you in the top ten.'

Charles Revson

The 'Perfect Makeup'

A revolutionary new *2-phase* concept in makeup that gives your face a luminous new dimension of color—*and seems to take 10 years off the texture of your skin.*

Applied one upon the other, the two silky, compatibly-colored phases seem to 'filter out' dull, muddy light rays—(reflect only skin-praising tones) under any lighting conditions. 'The Perfect Makeup.' We'd *love* to see your face when you try it.

Phase I: a tinted liquid 'primer' that flows on an underglow of color—and emollience. Seems to *resurface* your skin and render it poreless.

Phase II: a tinted 'finishing fluid' that gives skin an 'extra dimension' of color-and-light.

'Ultima' II

Created by Charles Revson of Revlon

REVLON 1970

For the woman who lives in 'Ultima' II, there is only one scent in all the world.



'For the pure perfectionist,
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than the new
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Charles Revson

The 'Perfect Powder'

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'Ultima' II

Created by Charles Revson of Revlon

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ABE SCHRADER'S HARLEQUIN COTTON COSTUME. ABOUT $165.

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The 24-Hour Liquid Diet for Skin

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Revlon 'MOON DROPS' Moisture Makers

From the complete 'Moon Drops' collection of makeups and beauty treatments. (For the 24-hour woman.)

REVLON 1970



The girl who mixes African artifacts with Renoir lithographs could well make Junior Accent's marvelous miscellany of pattern and put-together an important part of her clothes collection. Plaid cardigan coat, polkadot scarved and lined, over tunic and pleated skirt, $130, from the Woodward Shops' Miss Hudson, Detroit.

The Woodward Shops

HUDSON'S

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For The Bath.



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David Norman

LEO
NARDUCCI

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SWISSAIR



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Bloomingdale's
NEW YORK AND ALL STORES





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Filene's
BOSTON AND BRANCHES



SWISSAIR

SWISSAIR

BAN-LON® SEASCAPE…ACCLIMATED TO SWISS AIR

shillito's
CINCINNATI

Embellishing the antique wood panelling in the Swiss National Museum at Zurich, JACK BERR'S Ban-Lon® dress in a subtle sea-shell print.

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Ready to board the magnificent Zurich-St. Moritz
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by ADRI, in a striking Ban-Lon® plaid print.

BURDINE'S
MIAMI



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A relaxed way to wander through the delightful arcades of Zurich's shopping center…in CHUCK HOWARD'S domino-dotted Ban-Lon® dress, with scarf to match.

Rike's
DAYTON



SWISSAIR

SWISSAIR

BAN-LON® QUILTING...ACCLIMATED TO SWISS AIR

Lazarus
COLUMBUS

Matching the charms of the Chesa Veglia, a 17th century St. Moritz house which is now a popular restaurant, the dress in quilted Ban-Lon® with a fringed stole.
By VICTOR COSTA for SUZY PERETTE.

BAN-LON® POLKA DOTS...ACCLIMATED TO SWISS AIR

St. Moritz, the twelve-month resort, has sublime mountains, carpeted with flowers, and beautiful chalets to gaze upon... in ANNE FOGARTY'S Ban-Lon® dress of graduated polka dots.

Sanger-Harris
DALLAS



SWISSAIR

SWISSAIR

BAN-LON® CHRYSANTHEMUMS . . . ACCLIMATED TO SWISS AIR

Levy's tucson

Cocktail-time at the Renaissance bar in the
Palace Hotel, St. Moritz, in JEREMY'S Ban-Lon®
chrysanthemum-print dress,
discreetly slit at the neck.

BAN-LON® BULL'S-EYES...ACCLIMATED TO SWISS AIR

The Café Presse Club in Zurich is a favorite rendezvous for coffee, conversation and good looks...in SEAN MURDOCK'S handsome Ban-Lon® dress with a princess line.

ABRAHAM & STRAUS
BROOKLYN, N.Y.

Zürcher Zeitung.

den 12. Jenner.



SWISSAIR



BAN-LON® ABSTRACT...ACCLIMATED TO SWISS AIR

Goldsmith's
MEMPHIS

Bold abstract printed Ban-Lon® dress by
MATTI LYNNE, ready to do business
at the currency exchange counter
at Zurich's International Airport.

The clothes shown are available at the Federated Department Stores mentioned on the preceding pages.

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DONALD BROOKS


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Now there are four rich new ways to give your skin the beauty benefits of Re-Nutriv, Estée Lauder's treatment classic. And like her creme of creams, these rare formulations of rarest ingredients are designed to do specific jobs – cleansing, toning and enriching, while they do your complexion a world of good.

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'Fabulash' invented by Revlon

c Revlon, 1970

VOGUE'S READY BEAUTY

The case of the beautiful do-gooder

Some cosmetics by their very fragrance and texture give you the impression of specialization, laboratories, and preoccupation with only one thing—your skin. Case in point: Irma Shorell's current threesome, precisely on target for the woman over 35. Encased in a fake black alligator case (so fine-grained and shining any real alligator would turn *green*) are: Contour 35, a melting night cream with good *big* doses of moisturizers and firmers; Moisture 35, the same two do-gooders in a froth of white to wear any time (like *all* the time) ; and Formula for Cleansing, the best of both worlds—a lathering cream which you can rinse off with water—to feel cleaner than clean.

Cross your palm with silver, Lady?

You know how people are getting bigger and taller and taxis and ceilings are getting smaller and lower? And handbags keep contracting and their contents expanding? Well. There is one new compact at least that isn't trying to get a quart into a pint jar. Resting like a feather in your palm, it reaches maybe from the top of your head line to the bottom of your life line: a squared wafer of wide fluting that looks like glossy George II silver (isn't, it's plated) and houses a mirror as big as itself. If we told you it was filled with fine, transparent, hypo-allergenic, fragrance-free powder, would you guess? Right. It's Clinique's great little compact, latest and sleekest addition to that new hypo-allergenic line that is making such enormous sense to such an enormous lot of cool-headed sophisticated women these days. At all the Saks Fifth Avenue stores.

News from the skin shed

Back in the days when Cleopatra was rolling in and out of rugs, the local dermatologists had cooked up a pastiche of pulverized sugar, lemons, and (possibly) asp oil to help the Beautiful Ptolemys slough off their weary, aging outer layers of skin, and emerge all sleek and poreless and ready for new conquest. Marengo of Paris thinks the principle of shedding dry, drab outer skin is admirable, but has updated that old Egyptian formula with Peel-O-Matique, which works with exquisite speed, comfort, and efficacy. It comes in three bottled phases: I, the shedding lotion; II, the toner; and III, the silkening balm. The process takes minutes, the results could be dazzling. Optimum splendour calls for a weekly drill. At Bonwit Teller.

(More Ready Beauty, page 60)



...and how's your figure?

● Today's swingy clingy body fashions almost demand that you keep your "bikini look" all year long. They're designed to REVEAL — not conceal.

So how do YOU measure up?

A little on the "hippy" side? Or perhaps it's your waistline that's out of line . . . or those lax thighs that worry you. OK — so maybe you don't get enough exercise to have a swim suit shape. Don't give up. Use your Relax-A-cizor to reduce the size of your hips, waistline, tummy and thighs.

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BERRY BERENSON

THE SHINING HOUR OF THE LITTLE SHIRTDRESS

All glowed up for a spring of little evenings—a metallic golden shirtdress buttoned with little sparklers and wrapped in a lacy sash with long fringe. Richelli by Robert Leonard: acetate, cotton, and metallic threads. About $90. Bonwit Teller; Gidding-Jenny; I. Magnin. Sash by James Douglas Goodson. Choker by Bagatelle.

The
Anne Fogarty

dresses shown on opposite page
are available at these fine stores
Anne Fogarty Inc., 550 Seventh Ave., N.Y.

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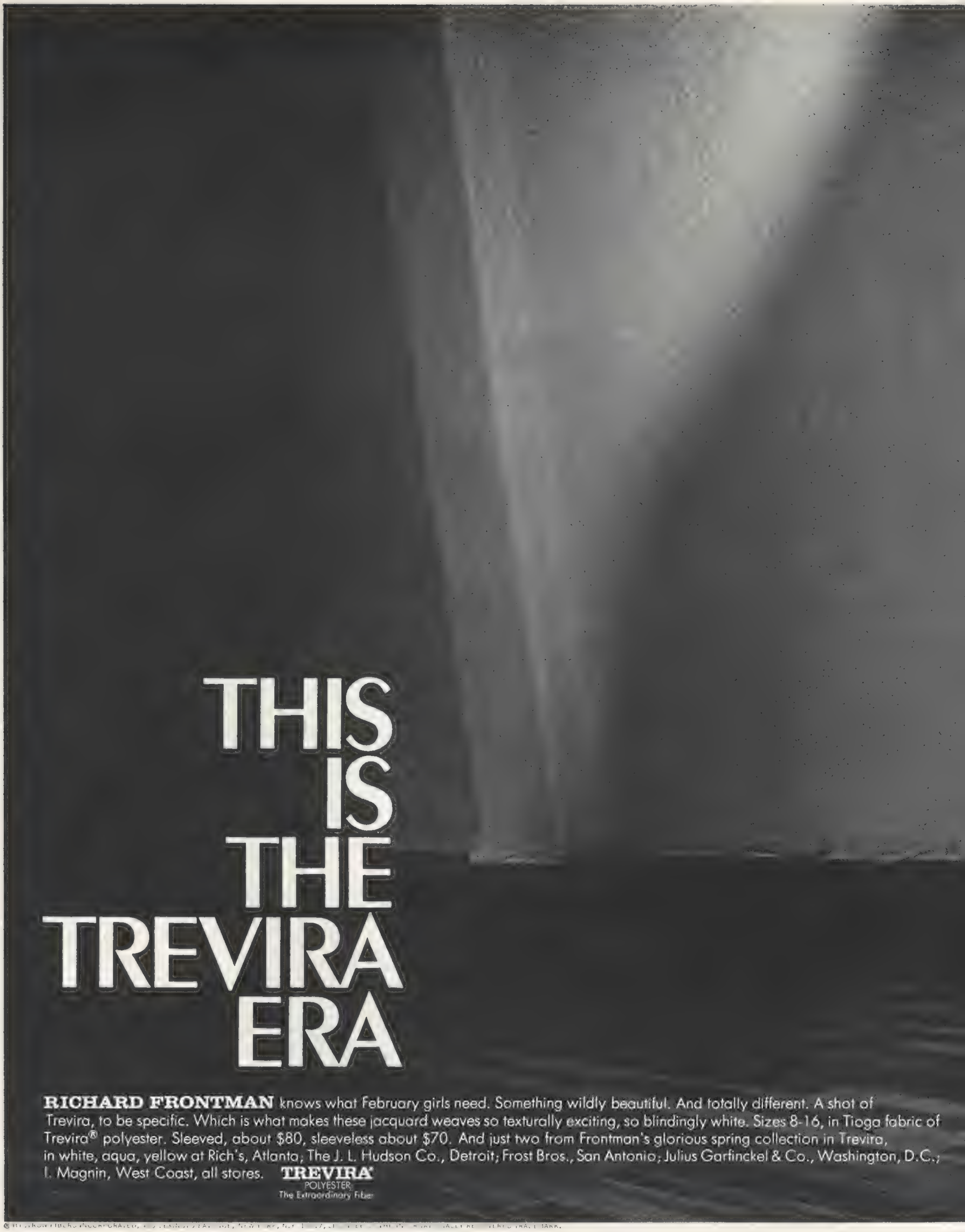
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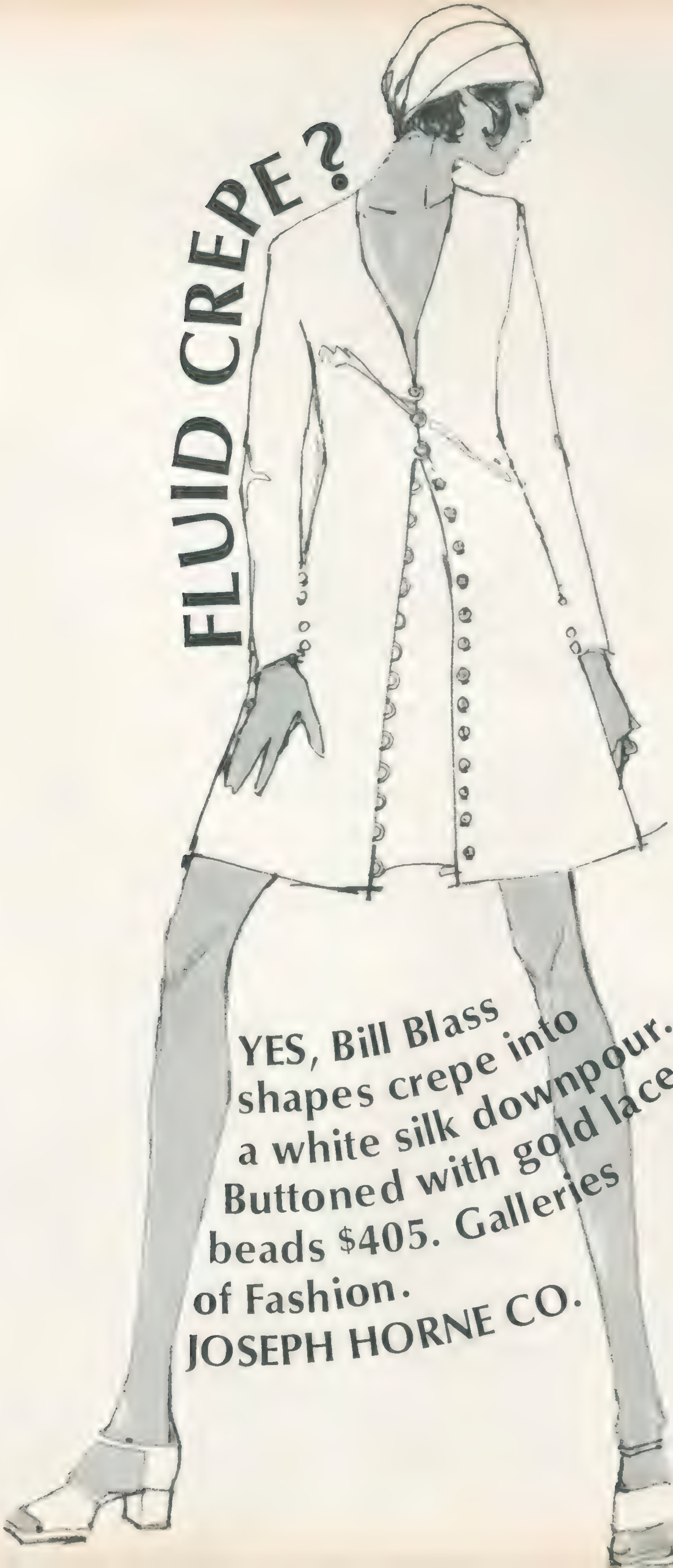
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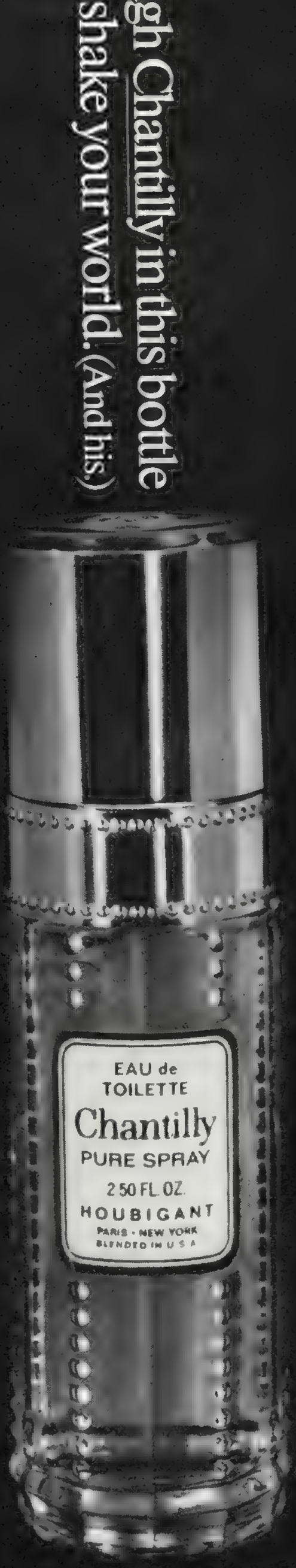
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Ask for Mink & Pearls Mink Oil Soap at finer cosmetic counters everywhere. Generous size bar $1.25. A product of Jovan, Inc., 33 N. La Salle St., Chicago, Ill. 60602.

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VOGUE'S READY BEAUTY



DAVID MASSEY

Eye-level diplomacy

The way we look at it, eyeliner should be surreptitious. Much more marrow-melting that way. Helena Rubinstein has just decanted a masterpiece of stealth and savvy called Automatic Minute Eyeliner which slips onto the lid in a continuous flow, allowing the sleekest, most subtle line possible. All is self-contained in a slender wand (above) with attached brush, controlled flow of colour, constant supply of liner fluid. One fast stroke and eyes look instantly larger, deeper, more fatale. If you're the girl we think you are, you'll carry one at all times. You never know who's going to happen.

Après-teen sheen

It certainly does give one a cosy feeling inside to know that the beauty industry is battling night and day to keep one's birthdays from coming out where everyone can see them. It also gives one a nice, glossy feeling *outside* when Bonne Bell crashes through with a winner like Creme 2000. This delectably pouffy pink and ungreasy fluff is meant for twenty-four hour duty—under makeup and at bedtime. Bonne Bell tells us that the highly sophisticated oils and nutrients just begin to show their true glories after seven days or so, but several chums say they felt gorgeous at once. The young should like its special healing agent. And everyone will probably welcome the soothement of the new Creme 2000 lipsticks, which come in six engaging colours.

(More Ready Beauty, page 100)

Look Twice. It's Davidow.





Star-spangled sheepskin.

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U.S. Savings Bonds, new Freedom Shares

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BEAUTY CHECKOUT

FEBRUARY 1

The sweet smell of ...hope

We've always believed that a woman who goes around wearing lashings of any really delicious-smelling perfume should consider herself a public benefactress. After all, she's improving the environment, lifting the morale of her fellow-humans, making everyone feel that Western Civilization *Lives*. . . . Now it's possible to wear, and enjoy, either one of two delightful new scents, and feel an even warmer glow of helpfulness. The perfumes are called Espère—a bright, fresh, flowery—and New Flame, a richer, sultrier floral mélange. Wearing either helps a nonprofit organization called Flame of Hope, founded in 1964 by Eunice Kennedy Shriver, a sister of the late President Kennedy, to assist mentally retarded people by teaching them useful, marketable skills. The perfumes—made from the finest French ingredients—are assembled and packaged here by mentally retarded workers, carefully trained and supervised, in fourteen spotless workshops around the country. The skills and self-confidence developed in this have helped Flame of Hope workers go on to well-paid jobs in private industry—for the program is a positive, ongoing one, designed to help the mentally retarded lead useful, independent lives. And it works. . . . So does the perfume: $15 the half-ounce; $12.50 the ⅓-ounce spray; $6 the two-ounce eau de parfum. . . . At Bonwit Teller and many other shops that know a good fragrance when they smell it. . . .

Free-falling beauty

A girl we know appeared recently looking remarkably bright-eyed. Always on the look-out for new health-and-beauty régimes, we inquired after hers. "Sky-diving" she told us. "It's a sport that combines strenuous exercise with enormous exhilaration. You have to be in top shape. The body must be agile as a child's." First comes extensive ground training, jumping off boxes, learning to fall. After this comes jumping on a "static line"—a line hooked to the plane that pulls the rip-cord automatically. "Then, you're on your own. . . . The ground seems light-years away. When it's time to pull the rip-cord—you tug, and pray. It's a true feeling of accomplishment to land safely—all by yourself. I think the appeal is just that—an individual challenge." . . .

The fasting principle

"To lose weight fast, you have to fast—just cut down your intake of food to the vanishing point." Whether this is good advice or not, there are millions of reasons why it's almost impossible to do at home. Now, word comes to us of an establishment on the shores of Lake Constance (one of those hysterically beautiful European lakes) where fasting becomes, if not a joy, at least not much of a hardship. It's Dr. Buchinger's clinic, and an adorable young model we know turned up recently having just spent three improving weeks there, getting over the effects of an over-lavish holiday in Greece. She's Susan Schönborn, she looked marvellous: radiant, ten pounds lighter, skin like a firm, fresh apple. . . . "I had nothing to eat for the first two weeks but vegetable bouillon and fresh vegetable juices—tomato, celery, carrot—plus one small spoonful of honey every day. Very little salt at lunch-time, none at dinner." Along with this guru-like diet went daily gymnastics, sauna, and massage, and "a very effective underwater massage twice a week." Medical supervision was, of course, continuous. . . . Ounces, pounds, began to melt away: "If you have a lot of water in your body you lose more," she said, "but I had real solid fat to break down." The third week, yoghurts and fruit compôte were added to the diet—and only then did she begin to feel hungry; on the all-liquid diet, apparently, her digestive apparatus was simply resting. Nevertheless, "everybody talks about food all the time." . . . The clinic's not expensive, as such places go, and it's possible to visit, with benefit, for as short a time as eight days. (More Beauty Checkout, page 64)

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BEAUTY CHECKOUT

FEBRUARY 1

How the world changes

Mrs. Zubin Mehta, wife of the young Indian conductor, is also Nancy Kovack. raised in Michigan, a ravishing actress most recently seen in the movie, *Marooned*. She's vivacious and direct. Her sparkle is contagious. . . . Her shock of long blond hair, in a glorious assortment of gold to ash to brown varieties, rarely sees a hairdresser, "doesn't have time to," she told us. . . . But it does have time for a half-jar of Clairol Condition every three days, gets set with water and dried "over any hotel radiator blower." . . . "I can see my bathroom image change in proportion to what's inside of me. Can see the lines smooth out, the corners turn up when I'm happy." . . . What's your beauty secret, Mrs. Mehta? "Makeup, for one. You can't enjoy the facilities of the world without makeup. If you put your false eyelashes on properly, you often don't have to pay for overweight luggage. . . . Hair, for another. The 3:20 in the afternoon that I went blond, the whole world changed—for the good, better, best." . . . Looking through the dossiers of nine other beauties on whose cosmetic ways we do espionage work, page 189, we were, as usual, struck by the variety of their devices. And, as usual, we sought out common denominators. If nine out of ten women whose good looks are notable do such-and-such, then maybe such-and-such has more going for it than we suspected? On that premise, in this small survey, the bath wins out as a beauty-inciter over the shower. All the ladies name the bath as their preference, barring some summer and in-haste showering. . . . They're mostly given to aromatic bath treatments, special honours being pinned on Vitabath. But Mrs. Mehta likes her bath oil *après*, takes it with Sardoettes, the fragrant little pads that you give yourself a swipe with after bath, both to spice and lubricate skin. . . .

The ineptitude test

For those who feel inept around makeup and dream of eyes like "limpid pools," those limpid eyes often herald limpid disasters and an innocence that's too "au naturel" for enchantment. . . . For such butterfingers, a divine girl has divined a plot, a seemingly foolproof makeup scheme for the inept woman. It's "Fingerpaint" makeup to smear on as you will. Imagine yourself smearing poster colours on a canvas. That's about the way it goes. The enterprising brain behind this diverting idea is Adrien Arpel, who borrowed, when she was a dark-haired little girl of seventeen, $100 from her father to launch a career in custom-cosmetics that finds her—still a little girl but now a dark-haired dynamo all of twenty-eight—in 150 stores all over the U.S.A. . . . "Women should try on makeup—just as they try on dresses or shoes." That's one of her theories, and towards this end she's inaugurated an "Out Clinic for Makeup," three complimentary lessons in skin care and decoration. Between each visit, the customer practises and returns for personal advice and gradings. First lesson is basics of skin care. Second is for fun things, like lashes and contouring. Third is the follow-up —a testy review of the student's progress. "Too many women have one makeup done, and go home in a certain confusion about what happens to what." . . . Some handy hints she passes on to a customer: to prevent lipstick's changing colour, first outline with pencil, then fill in with yellow lipstick to stabilize and keep any tendency to turn blue at bay; then apply desired colour, preferably a nippy pastel. . . . To keep eye shadow put, even in a maelstrom, and to give it a sheer see-through texture, fix it with eyeliner sealer, which you will also find great for cleaning a string of pearls. . . . Adrien Arpel consultants are trained to encourage customers to do their own thing, to look on makeup without timidity. . . . You may, quite fearlessly, approach one of them at such emporia as Bloomingdale's—and Saks Fifth Avenue. . . .


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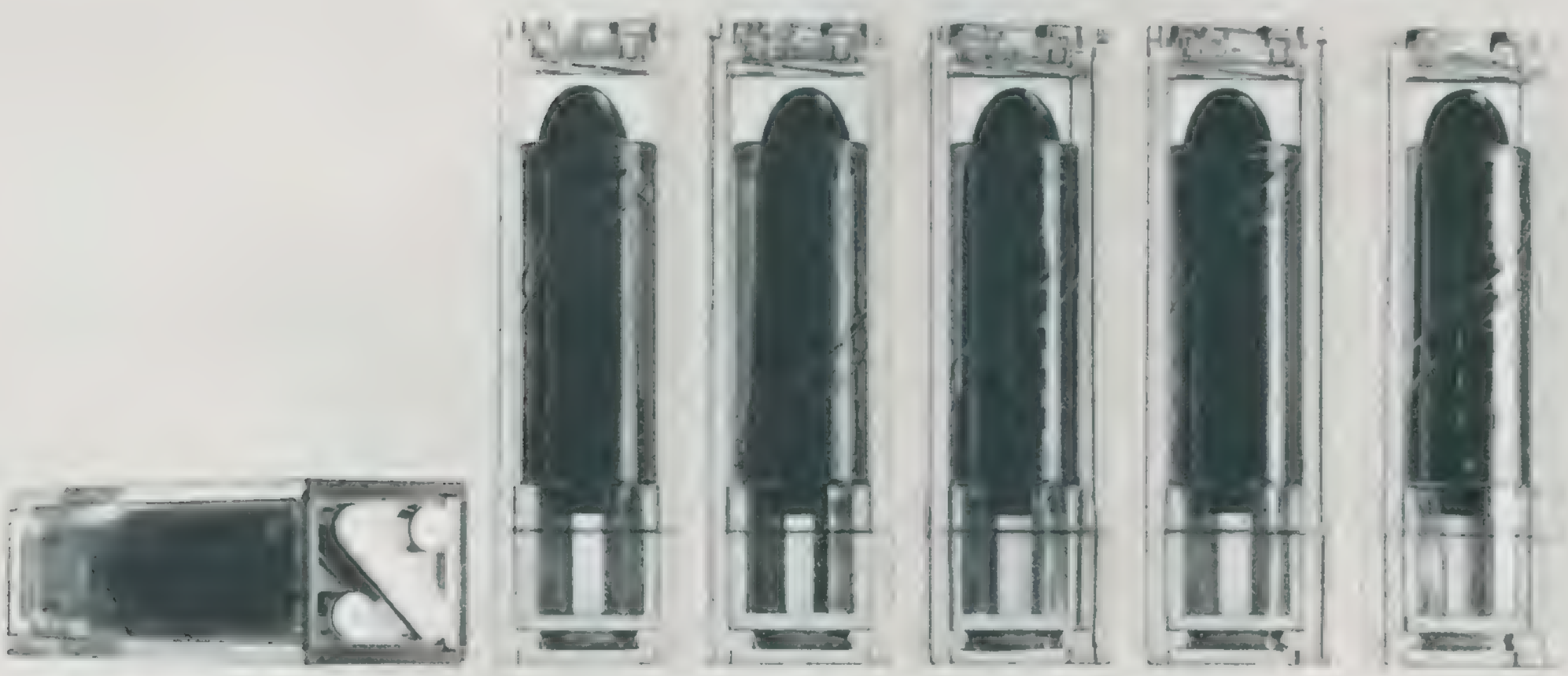
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San Bernardino ..... Harris'
San Francisco ..... Livingston's
COLORADO
Pueblo ..... Peggy Sue Dress Shop
CONNECTICUT
West Hartford ..... Modern Women
DISTRICT OF COLUMBIA
Washington, D.C. ..... Frank R. Jelleff
FLORIDA
All Florida Stores ..... Frances Brewster
Lakeland ..... Bernices'
Pensacola ..... C. J. Gayfer
GEORGIA
Atlanta ..... J. P. Allen
Savannah ..... Fine's
HAWAII
Honolulu ..... Liberty House
ILLINOIS
Chicago ..... Marshall Field
Danville ..... Parisian (Oscar Meis)
Peoria ..... Madelyn's Band Box
Rockford ..... D. J. Stewart Co.
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Ft. Wayne ..... Fishman's
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Cedar Rapids ..... Armstrong's
Des Moines ..... Wolf's
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Except now she's 1970 sensible. Not 1870 sensible. She's a younger, freer, foxier sensible who calls her galoshes boots. And calls the shots between what's bamboozle and what's basic in today's beauty business.

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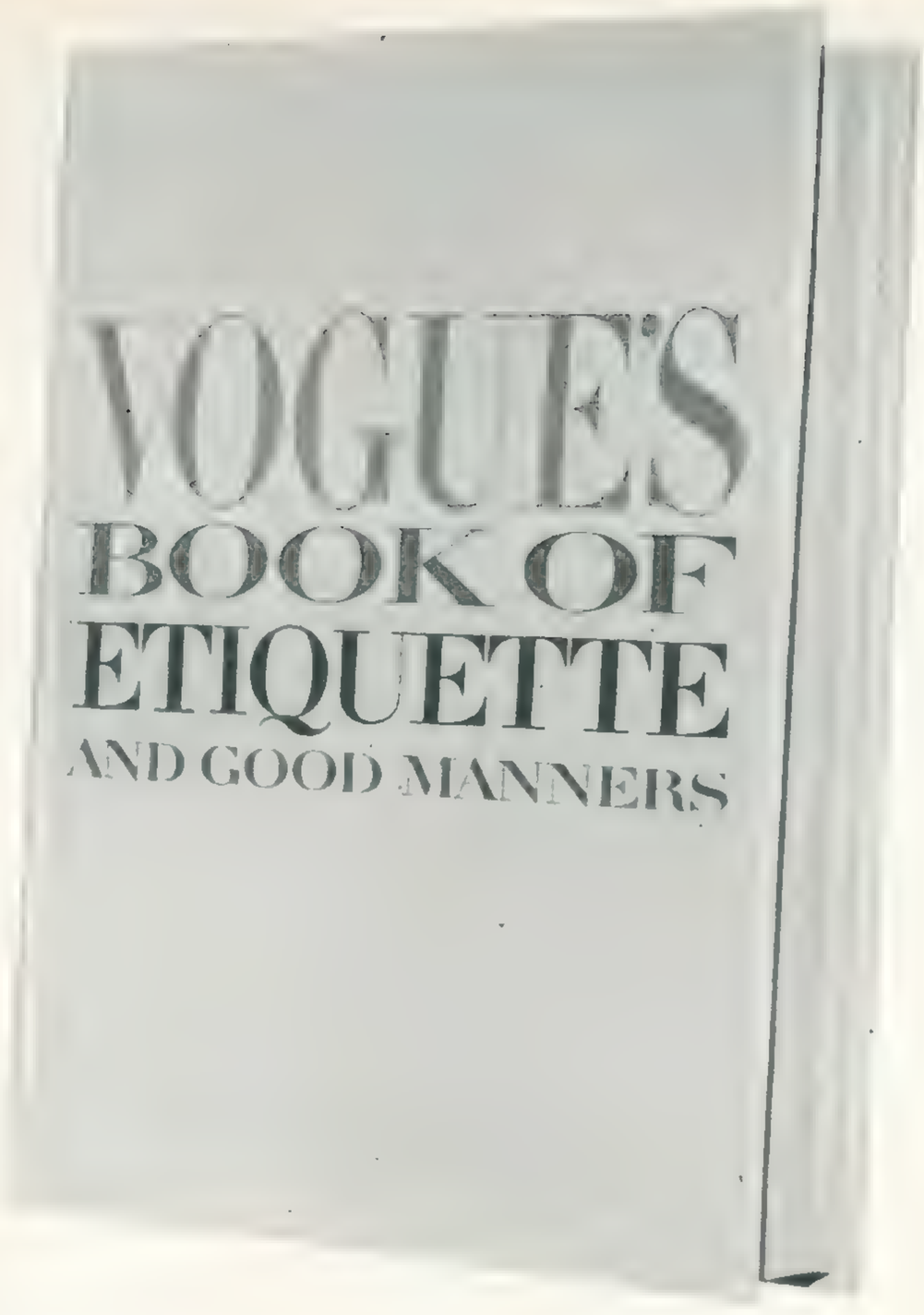
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At last—a hair spray that adds beauty, not layer after layer of film. Elnett Satin. Holds all day with tender control. Then, at bedtime, you can brush out every trace! Your hair enjoys a fresh start every morning, stays cleaner between shampoos, never any sticky build-up. And Elnett Satin's special conditioner keeps hair soft, supple, naturally shining with the good life.

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Somebody us, if you want to be you better be good.



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There's only one way to become good in the fabric business. And that's simply to make better fabrics than anyone else.

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We do our knitting on both coasts. Because fashion is just a bit different on both coasts. And we want to be sure our knits are as current as the next fashion trend, not the last one.

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the miraculous modacrylic fiber by Kanekalon in wigs that really stay the way you want them to. They laugh at wind and rain. They rinse out and revive with a touch of a comb. No upkeep. No setting. They stow away in your handbag and come out looking like new. What more could you want in a wig that's so natural even experts can't tell if it's real? Stay-as-it-should hair, at fine stores everywhere. Just be sure you find Kanekalon on the label.

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VOGUE'S NOTEBOOK

SPLENDOUR AT THE MASTER DRAWINGS EXHIBITION, LENT BY THE DUKE OF DEVONSHIRE

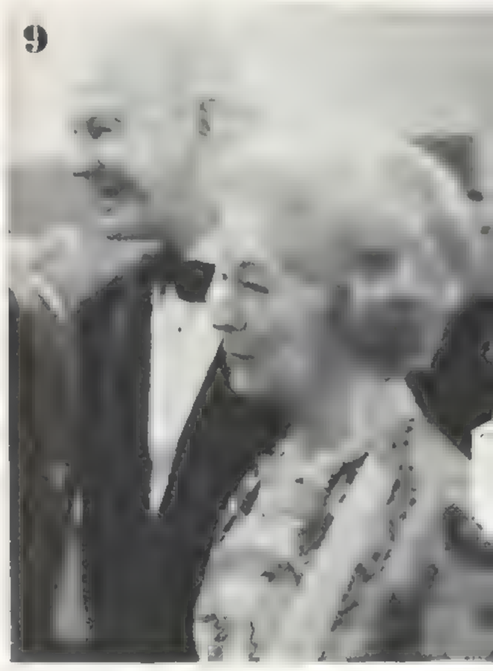






The big brains and the pretty women of Washington, D. C., came to the National Gallery of Art recently for the preview of "Old Master Drawings from Chatsworth" before this unique exhibition went on to eight more museums in this country. Among the treasures, thirteen Callots.





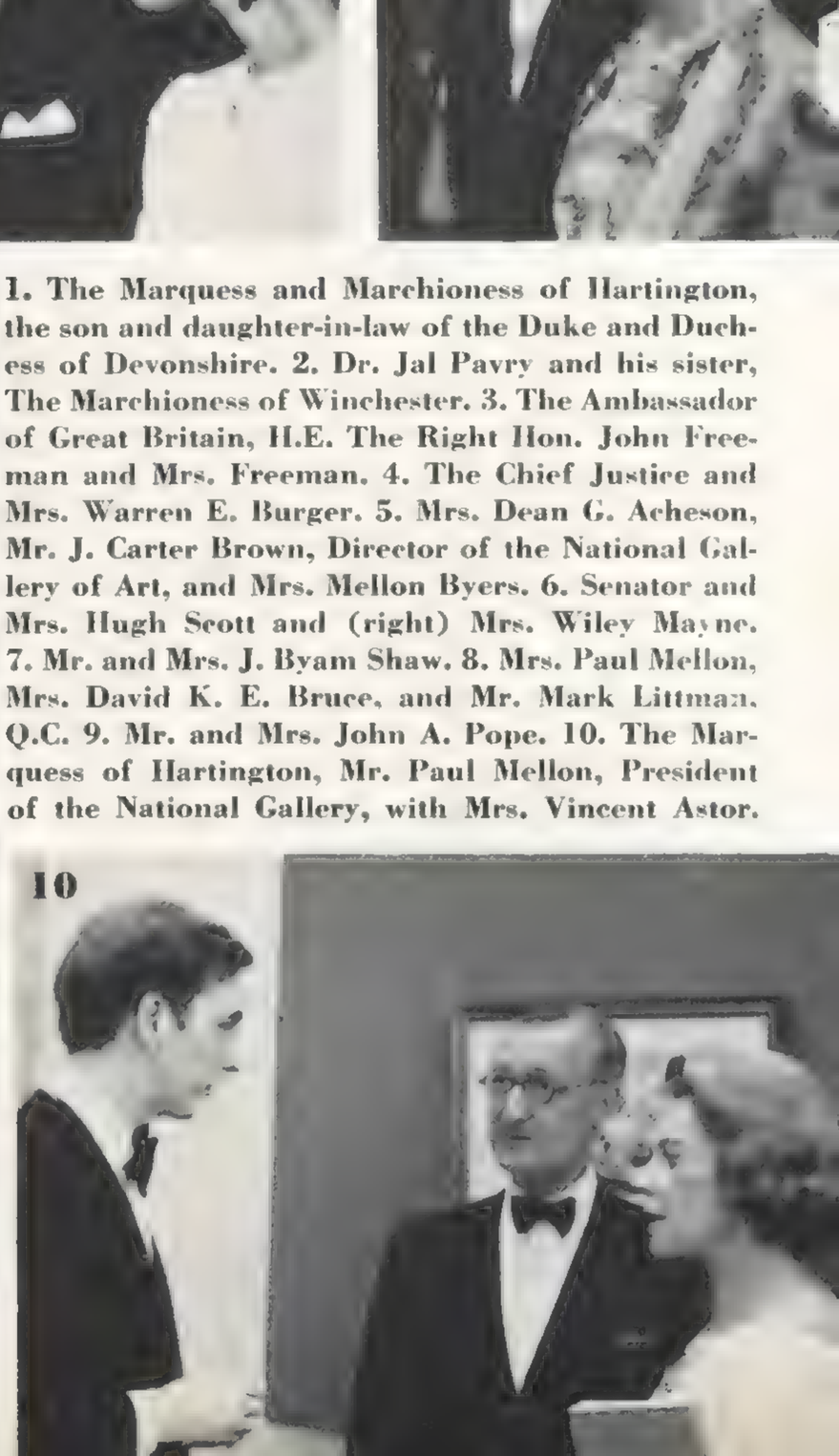




1. The Marquess and Marchioness of Hartington, the son and daughter-in-law of the Duke and Duchess of Devonshire. 2. Dr. Jal Pavry and his sister, The Marchioness of Winchester. 3. The Ambassador of Great Britain, H.E. The Right Hon. John Freeman and Mrs. Freeman. 4. The Chief Justice and Mrs. Warren E. Burger. 5. Mrs. Dean G. Acheson, Mr. J. Carter Brown, Director of the National Gallery of Art, and Mrs. Mellon Byers. 6. Senator and Mrs. Hugh Scott and (right) Mrs. Wiley Mayne. 7. Mr. and Mrs. J. Byam Shaw. 8. Mrs. Paul Mellon, Mrs. David K. E. Bruce, and Mr. Mark Littman, Q.C. 9. Mr. and Mrs. John A. Pope. 10. The Marquess of Hartington, Mr. Paul Mellon, President of the National Gallery, with Mrs. Vincent Astor.







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FOR WOMEN WHO ARE TIRED OF WEARING OTHER WOMEN'S HAIR.

Time was you could hide your bedraggled hairs under a glossy store-bought fall. Time was when that was the status hairdo, and it didn't matter if the hair wasn't yours.

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what sorcery this genie might work
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Bathing Spa.
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Sheer luxury—but
what beautiful dividends!
Softer, silkier skin.
A cared-for feeling from head to toe.
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Pat Sandler invents the long short dress.
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The long sleeved, long scarfed short evening dress comes in white, and fashion colors, sizes 6 to 14.
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Douching vs. Norforms

(Once you make the comparison, there's no comparison.)

9:04
You decide to douche to stop embarrassing feminine odor.

9:04
You decide to use Norforms® instead.

9:05
You collect all that douching equipment from its hiding place. (Remember, later you'll have to hide it all over again.)

9:05
You insert one tiny Norforms. (Wasn't that much easier than douching?) And Norforms are the germicidal suppositories that stop odor in a way no douche can.

9:06
You begin mixing and measuring. (Oops—you just spilled some.)

9:06
Doctor-tested Norforms begin spreading a powerful germicidal film that stops odor where it starts—internally. Yet they are so gentle, you can use them whenever necessary. Just follow the easy directions.

9:10
You begin douching.

9:10
You know you'll feel clean, fresh, odor-free for hours with Norforms.

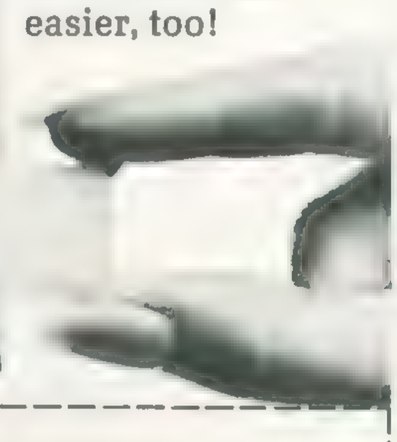
9:15
You're still douching.

9:20
You're still douching.

9:25
You're still douching...



Stops odor in a way no douche can—easier, too!



For women only! Free new 12-page booklet, "Answers to Questions Women Ask Most Often." Send this coupon to: The Norwich Pharmacal Company, Dept. V-02, Norwich, New York 13815.

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VOGUE'S READY BEAUTY

The rush towards blush

Cosmetic houses are right on their toes these days about getting around and seeing how women *really* look and choose to make up. One house that has obviously noticed the generally *rosy* aspect of the current beautiful faces is Germaine Monteil. Their new Super Moist Cream (solid state sister to their beloved Super Moist Beauty Emulsion) comes in Blush—a *wild* raspberry-pink. Startling, but not to worry, it spreads softly to a faint rosy-velvet glow. The enduring blandishments of a moisturizer under makeup are obvious, but when a moisturizer meets a makeup tint halfway you have a *really* friendly ally. (Tactfully, Super Moist comes in Natural too, for those who have to fight too *much* rosiness.)

Hold-some . . . and then some

English girls may flick their short, straight English locks with scorn. Most of us—let's face it—need hair spray. We love the sleek idea of it, often hate the feel, the smell, the stiffness. So cheers for the latest one to settle undetected by sight, sniff, or touch upon our wayward heads. Allercreme Hypo-Allergenic Cosmetics are the people who get the applause for this new Natural Hold Hair Spray and as their name suggests, it is a spray for folk whose sneezles, wheezles, and rashes stem from allergies not winter ills. It's the merest mist with the gentlest hold, full of things so stickless and tackless it brushes out as if it had never been, leaves hair shining innocently. . . . Choose from two—scented or not. Choose quickly if you're looking for hold that shouldn't get an unnatural hold on you. . . .

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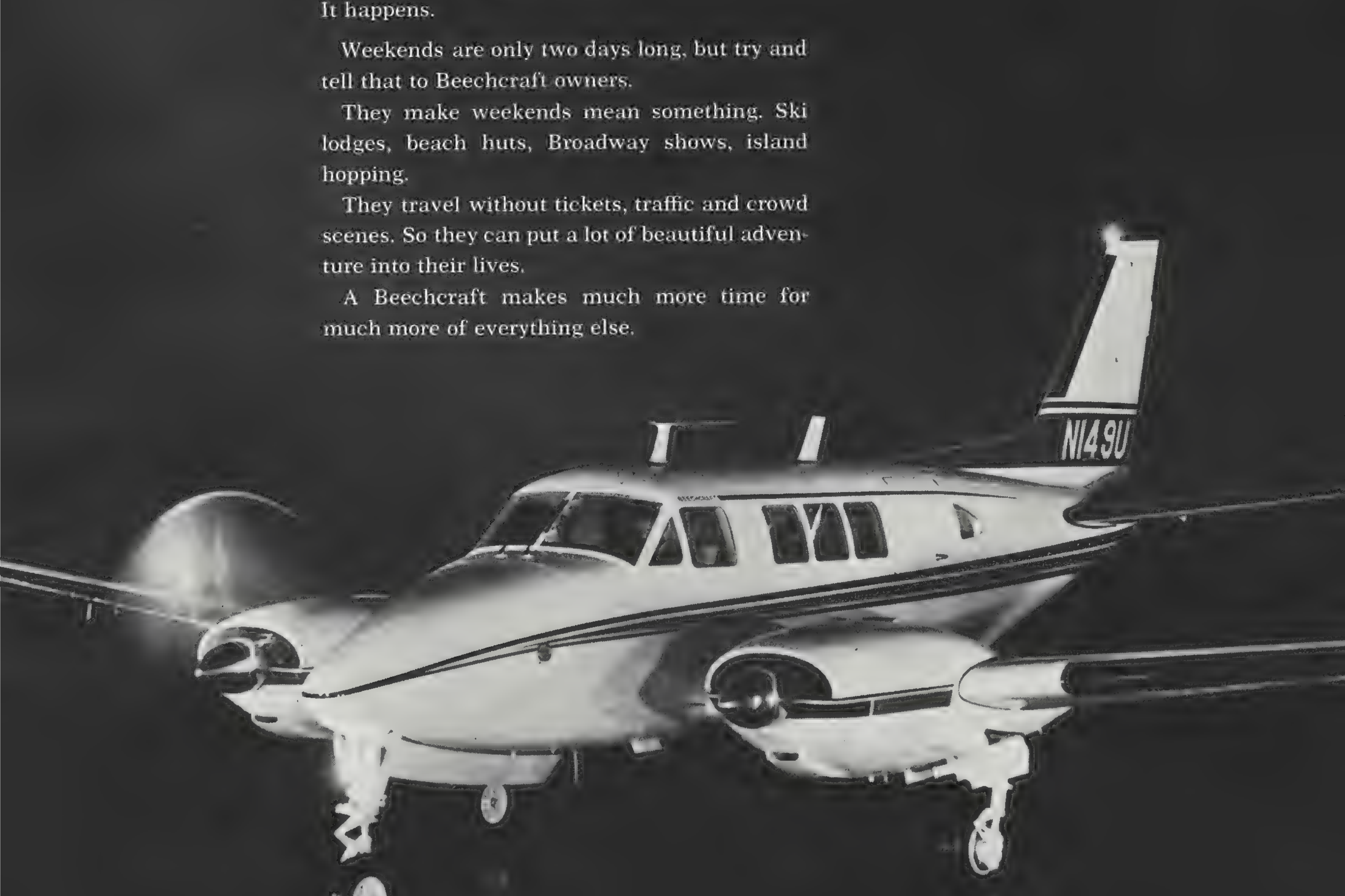
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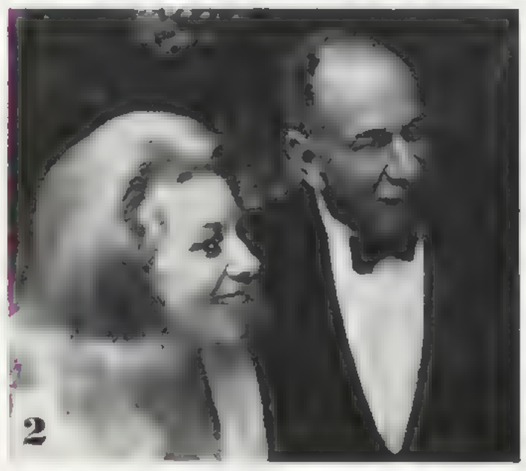
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VOGUE'S NOTE BOOK

SEND-OFF FOR THE OPERA IN DALLAS, TEXAS


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VOGUE'S NOTE BOOK

FRANCE HONOURS ITS NEWEST ACADÉMICIEN



Receiving one of France's highest honours, Gérald Van der Kemp, Conservateur of Versailles, was made an Académicien des Beaux-Arts. Following custom, his friends presented him with a ceremonial sword, magnificently engraved with the Roi Soleil and the pommel carved like a bull's head, made by the great Versailles bronzier, Toulouse. After the ceremony everyone joined him at a reception like a large family gathering in the recently redone Grand Trianon.



JACK NISBERG

1. M. Gérald Van der Kemp. 2. Princess Otto von Bismarck, Countess Gunilla von Bismarck, Mme. Gaea Pallavicini. 3. H. E. the Ambassador to France and Mrs. R. Sargent Shriver, junior; on the right, Baron Edmond de Rothschild. 4. Principessa Margot Alliata, Mme. la Générale Stehlin, Mme. Gérald Van der Kemp. 5. M. Hervé Mille, Vicomtesse de Ribes. 6. Mme. Albina du Boisrouvray, M. Marcel Bissey. 7. Principe and Principessa Giovanni Caracciolo. 8. La Duchesse de Crussol d'Uzès, Mme. Pierre Millet. 9. M. and Mme. Olivier Vidal, M. Frank Van der Kemp.

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VOGUE'S

Fizz, flash, and fantasy—
Fol de Rol, in San Francisco



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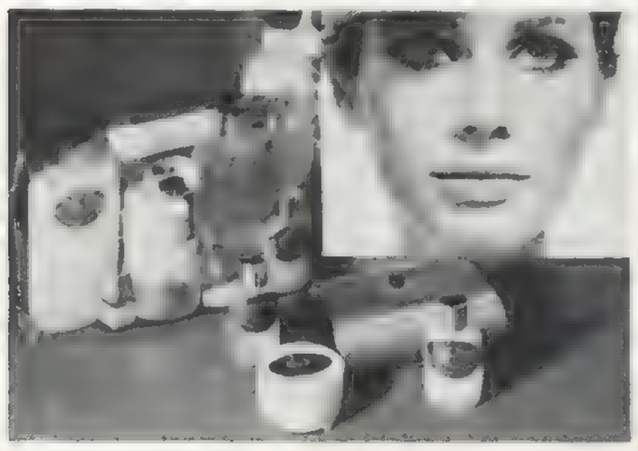
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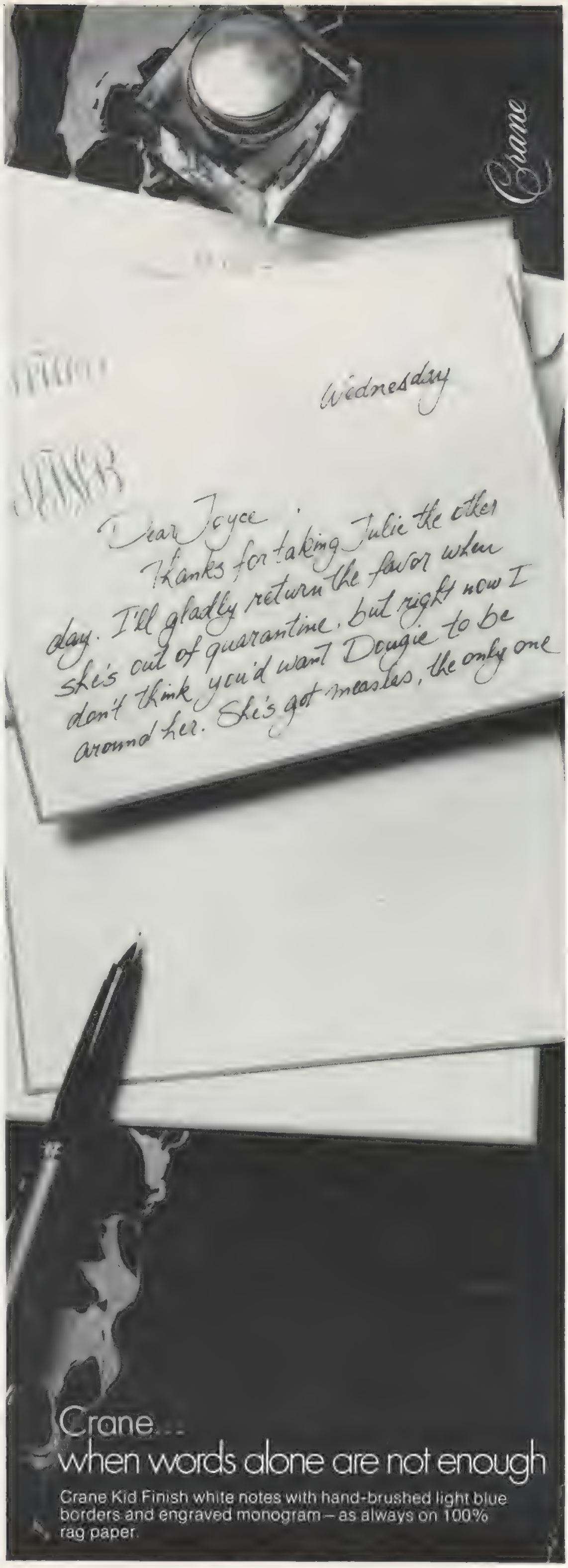
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1. Miss Elaine Cassino costumed as "Sea of Tranquility." 2. Mrs. Peter McBean, Count Domingo del Ren, Mrs. Richard C. Walker, Mr. Arnold W. Jones. 3. Mr. Matthew Ferrugio, coordinator of Fol de Rol program, Mrs. M. Warren Debenham, junior, Chairman of Ball. 4. Mrs. Paul Miller, Mr. Andrea di Socebran. 5. Countess F. Karl Schoenborn-Buchheim, Mr. Richard K. Miller. 6. Mrs. Arnold W. Jones as "Laser Reflector." 7. Miss Mimi London as "Milky Way." 8. Mr. and Mrs. Edward M. Griffith. 9. Mrs. Florence Jones Eder, Mr. Barnaby Conrad. 10. Mrs. Arnold W. Jones, with Mr. Richard C. Walker, and Mrs. William N. L. Hutchinson, junior.



VOGUE'S SPOTLIGHT

Movies

BY ARTHUR SCHLESINGER, JR.

The Damned, "*exploitation*"

One must settle down to a Visconti film as to a Victorian novel, surrendering to the florid and elaborate settings, the leisured pace and the operatic emotions. In *The Damned*—the original title was *Götterdämmerung*—Visconti turns his carefully wrought style to Germany in the first days of Hitler. It is a curious film, intense and murky, and, to this reviewer, a failure.

Yet it has its compelling moments. The beginning is in Visconti's best manner. We are at a birthday dinner in the Ruhr for the aging head of the von Essenbeck steel works. The camera, moving enigmatically around the ornate room, swiftly establishes the characters—the old baron; Sophie, his cold and hard daughter-in-law; Friederich, her lover, the executive director of the works and an outsider; Martin, her effete son, given to imitating Marlene Dietrich in drag and molesting little girls; plus an assortment of other von Essenbeck relatives.

The atmosphere grows heavy with unexpressed tension and antagonism. Then word of the Reichstag fire interrupts the dinner and connects the family rivalries with the nation beyond. One relative attacks Hitler's policies at the table; another, swaggering and brutal, is a Brownshirt; a third, the icy Aschenbach, is a member of Himmler's SS. The others are opportunists, concerned with who will take over the firm when the old baron dies.

Soon it is evident that, in spite of the original title, Visconti's inspiration is far less Wagner than Shakespeare. *The Damned* becomes *Macbeth* in the Ruhr, with Sophie nerving her lover to one ruthless deed after another to gain the crown. The rest is a panorama of murderous intrigue until Sophie and her lover get theirs, and the grandson, a decadent Malcolm, wins out.

At a certain point one ceases to care. That point, I think, is Visconti's digression into the Roehm purge of June 30, 1934. This digression, with its vigorous reconstruction of Brownshirt orgies, is a splendid set piece. But it is an artistic error from which *The Damned* never recovers. By taking the audience away from the central characters for so long a time, it severs the film's dramatic nerve. One ceases to care because these characters can not bear the weight of such dramatic portentousness. Nor is any clear relationship established between the degeneration of the von Essenbecks and the degeneration of Germany. As a result, the story seems an exploitation of the Nazi horror rather than an exploration of it.

At the end Martin, after raping his mother, forces her to go through a marriage ceremony with her lover and then gives them both cyanide. The film revives for a moment at the wedding, primarily because Ingrid Thulin, who is fine throughout, is superb here, portraying with tremulous smiles and motions a woman hopelessly in shock but determined to remain a great lady. Dirk Bogarde, however, is sadly miscast as Friederich. He is far too weak to seem credible as a murderer or even as the director of a steel company. When he cries, "I won't let Martin strip me of all the things I have gained," it comes out, not all toughness and resolve, but mere petulance. Maurice Jarre's score is another rewrite of his music for *Dr. Zhivago*. Still, one recalls Visconti's visual images—the flash of a red blanket against a dark background; the pitiless rendition of German gestures and faces. No director since Max Ophuls is so successful in making lighting and décor part of the drama.



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VOGUE'S SPOTLIGHT

Underground

BY JOHN GRUEN

Dracula, "*a gift to horror-story lovers*"

There are certain entertainments, neither thrillingly avant-garde nor drearily "old hat," that inexplicably continue to find themselves attached to the specialized parts of the underground. Such works, in literature, art, theatre, or the dance, exist in limbo, devoid of any clear identity and foundering outside the aesthetic canons of their genre. More often than not, the unsubtle exigencies of money could make all the difference.

A case in point is *Dracula*, a peculiar and extremely effective ballet based on Bram Stoker's novel, now choreographed, staged, and danced by Katherine Litz. Miss Litz is a product of the Doris Humphrey-Charles Weidman school, and *Dracula* was first danced in 1959 with Mr. Weidman in the leading rôle. Since that time, it has received scant attention, with only one revival in 1960. Through the Judson Poets' Theater, long a harbour for experimental work, *Dracula* recently had ten performances.

Produced in the Judson Memorial Church, on Washington Square in New York, the ballet was danced by Miss Litz and a company of eleven, including Gemzé de Lappe, Buzz Miller, Dennis Cole, and Henri Boyer. Using a score made up of various compositions by Charles Ives, the work combines a fine tongue-in-cheek sense of drollery with an altogether spine-tingling aura of the bizarre and macabre. Indeed, given the primitive elements of the production—no raised stage, poor lighting, makeshift scenery—the results were surprisingly arresting, all because of Miss Litz's choreographic inventiveness and her dancers, most of whom created characters of immediacy and individuality.

In this full-length work, the story of Count Dracula is unfolded with conciseness and clarity. Miss Litz danced the rôle of the wife of the unlucky solicitor who must transact business with the evil count. She has a comic style that never sinks into banality, and her empty-headed charm served as a superb contrast to the generally ghoulish proceedings. The plum rôle of Dracula was performed by the gifted dancer and choreographer Buzz Miller. In spectacular makeup, wearing the obligatory black cape, he projected a terrifying presence. Despite the difficult acrobatics he had to perform—in several instances hanging on a bannister and moving upside-down like a sloth—he lent the part an uncanny sense of reality. At one point, surrounded by his court of floating and veiled female vampires, Dracula danced on huge stilts and the scene became charged with singular terror.

The point to be made about Katherine Litz's *Dracula* is that presented under poverty-stricken circumstances it can not for a moment realize its fullest potential. The work calls for two or three times as many dancers, the décor and costumes need a Franco Zeffirelli, lighting should be in the hands of another theatrical wizard, and there should be an orchestra for the marvellous Charles Ives music. The choreography could thus breathe and come into unimpeded focus. At best, the underground is a testing ground for the untried and the experimental. While it often opens its arms to older, economics-riddled works as worthy as *Dracula*, such works should finally be made accessible to wider audiences. *Dracula's* subject matter alone—familiar as it is—should prove a gift to horror-story lovers everywhere. That *Dracula* now appears in the guise of a ballet adds a new and provocative dimension to that genre.

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VOGUE'S SPOTLIGHT

Television

BY MARGOT HENTOFF

Sesame Street, "*hypnotic*"

It sometimes seems that what has saved America from its own worst instincts has been its inability to use its technology efficiently. Those in power have the technology to exert quite serious control over most aspects of life, but they have somehow not mastered the techniques. Certainly this is the case with television, that potentially mind-bending instrument.

For more than twenty years, this sensory extension has squatted in our houses and yet has had no more than a rudimentary effect on our character. Television has been more a reflection of that character than an instrument of change. This is doubtless because the apparatus belongs to no monolithic brain.

At base, it is the many diverse vendors who project the message, and vendors are notoriously disinterested in peddling much other than wares, using heavy manipulative techniques only to stimulate hungers in the population. In commercial children's television, for example, the deliberate programming of children is undertaken only during commercials; for the rest, whatever induces the kids to hang around will do. Since no one regulates programming, there has been no sustained effort to create a given state of mind among our young. The much abused free enterprise and laissez-faire at least make for sloppy thought-control.

As for children's educational television, until recently we did not even have to consider *its* effect. The regular non-commercial programs have been so dull, so anachronistic, that one could hardly get a child to watch. But now we have *Sesame Street*, that experimental series for pre-school children to which eight million dollars and a first-rate brain pool have been committed. *Sesame Street*, one gathers, is only the first step in an attempt to make television a deliberate tool of mind training, a logical supplement to our failed system of mass public education. Directed toward the disadvantaged, the series is being widely shown around the country this season. In New York City alone, one or another of its hour-long episodes is on different channels a number of times a day.

Very much late 'sixties in form, utilizing the quick cuts and overlapping action, the speed, sound, and light we have become accustomed to by *now* movies and commercials, *Sesame Street* is a marvel of technical excellence. It is wildly attention rivetting, almost hypnotic for adults as well as children. Letters and numbers light up the screen like a pinball machine. James Earl Jones recites the alphabet in the manner of Othello at nursery school. Cartoons teach phonics while monsters chew the letters, turning E into F with a crunch. At every instant, children are being taught something specific. Nothing creeps into *Sesame Street* that is not intentional, that is not meant to create an attitude, a way of thinking.

There is something quite moving about this intense effort to upgrade the useful intelligence of children and about the seriousness and good will of the people involved. But there is also an eerie echo of old sci-fi stories and Orwellian warnings. There is something too controlled, too centralized, too successful about *Sesame Street*. Now that we are on our way effectively to plug into the minds of the mass of children, who will decide—in the next year, in the next decade—what it is we want them to think, to be?

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VOGUE'S SPOTLIGHT

Books

BY JEAN STAFFORD

Blind Love, "*impressive . . . readable*"

In V. S. Pritchett's new collection of ten stories, *Blind Love* (Random House), the rewards and the desperate torments of many kinds of love and many kinds of other bondage are scrutinized with the unprejudiced wisdom and in the poised and supple-sinewed comic language that have made Mr. Pritchett one of the most impressive and most readable writers in English today. Readability is not in style, but it is a virtue that I honour; readability implies inevitability: None of these stories could have come out any other way.

Pritchett knows all about the jealousy between sisters and between husbands and wives, the cankers that feed on the old and the lonely or the ill, and the reciprocal power they and their servants have over one another; he knows blackmail both as a crime punishable by law and as a felony of the heart.

The title story is a masterpiece involving the love affair of a blind man with his nurse who, on her wedding night, had been abandoned by her husband when he discovered her mortifying birthmark. Exposed to her lover's blind eyes through the chicanery of a faith-healer, she storms at him, "You can't see it, you silly fool. The whole bloody Hebrides, the whole plate of liver." She rushes from the house to drown herself; but she is rescued, they are reconciled, and now they are locked more securely since he owns her secret and she shares her eyes with him.

Richard Brautigan, collected, "*abrupt*"

To go from Mr. Pritchett's beautifully constructed tales (he believes in plots; he believes in chronology and in letting his reader know where he is at) to Richard Brautigan's what-you-may-call-its (this collection, published by Delacorte Press) is like abruptly leaving the earth for a star-hopping tour of the Milky Way, unarmed with instructions and improperly dressed. *The Pill versus the Springhill Mine Disaster* is a collection of poems sandwiched between two works of prose, all previously published separately.

Trout Fishing in America is sometimes an outdoor sport, but it can also be a person and the writer or the recipient of letters; it can be a place, it can be the sponsor of a cause: "In San Francisco around Easter time last year, *they* had a trout fishing in America peace parade." *In Watermelon Sugar* is never (so far as I can tell) a person, but it is often a place; watermelontrout oil is the source of illumination and in watermelonseed ink, the writer writes his book: " 'What's it about?' " asks someone and gets the reply, " 'Just what I'm writing down: one word after another.' "

At the Watermelon Works, the juice is boiled down to sugar and then is wrought "into the shape of this thing that we have: our lives." "We" seem to be a wilderness-loving group of young men and their women living in shacks in northern California, drinking a good deal of port and eating a lot of carrots and potatoes. They are literate (they have read Charles Pierre Baudelaire, Ernest Hemingway, Nelson Algren, *The Anatomy of Melancholy* by Robert Burton, and while they don't say so in so many words, early Kenneth Patchen) and they are amiable and sometimes they are very funny. But I do not understand them and because of this they make me shy and, without apologizing, I leave them and go back to V. S. Pritchett.

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VOGUE'S SPOTLIGHT
Movies

BY ELIZABETH HARDWICK

They Shoot Horses, Don't They?, "*bleak*"

After World War II, one often came upon French writers, especially the Existentialists, speaking of the works of "Hemingway, Faulkner, and McCoy." It took a moment for an American to sort out the credits and remember that Horace McCoy was the author of a singular novel called *They Shoot Horses, Don't They?* The work is a narrow one and interesting mainly for its situation, the dance marathon fad of the 1930's, and for the tawdry but quite affecting despair of its plot. It is in no way justly linked with the achievements of Hemingway and Faulkner, nor with that of Nathanael West, another historian of the California scene sometimes mentioned in connection with the new film.

McCoy's spare little book described the marathons in which young couples staggered around the floor for a purse of money, hour after hour, day after day, dropping out one by one from exhaustion, hysteria, a death-like need for sleep and rest, and from death itself. This pastime was later prohibited by law. At the end of the book, the heroine, in final despair, asks her partner to shoot her and he does so, thereby acting out the title's suggestion that horses and animals in irremediable pain may be put to death as a humanitarian act.

The dance fad came into being against the landscape of the Depression. Desperation, in this case, is rooted in a national collapse, and the marathon is a complex social and spiritual expression of a shattered world. And yet the marathon dancers are not at all the same as sharecroppers or dust-bowl victims. The need for money plays a part in the willingness to suffer such pain and degradation, but there is also in this particular expression of the times a strong element of show business, of exhibitionism, and a crude longing for fame. The best account, outside of McCoy's, does not come from some poor Woolworth clerk or unemployed mechanic, but from June Havoc, a dancer and actress, in her autobiography. These desolate performers are driven on by the hope of the prize, yes, but also by the adrenalin of the announcement that "Mervyn LeRoy is here tonight!"

The filming of the book is a disappointment in a number of small ways, but most of all in its weak confrontation with the larger possibilities. The Depression, the historical scene that gives meaning and motivation to the individual torment, is hardly rendered for us. A depression is not like a storm or a war, but is a slow development, pervasive rather than dramatic, which inexorably diminishes hope and possibility. A state of stagnation and paralysis is difficult to suggest in films, since this medium is by its nature luminous and filled with movement. In *Bonnie and Clyde*, another Depression film, there was an attempt to fill in the void in which the criminals acted, to give a period feeling by showing scenes of dust-bowl families.

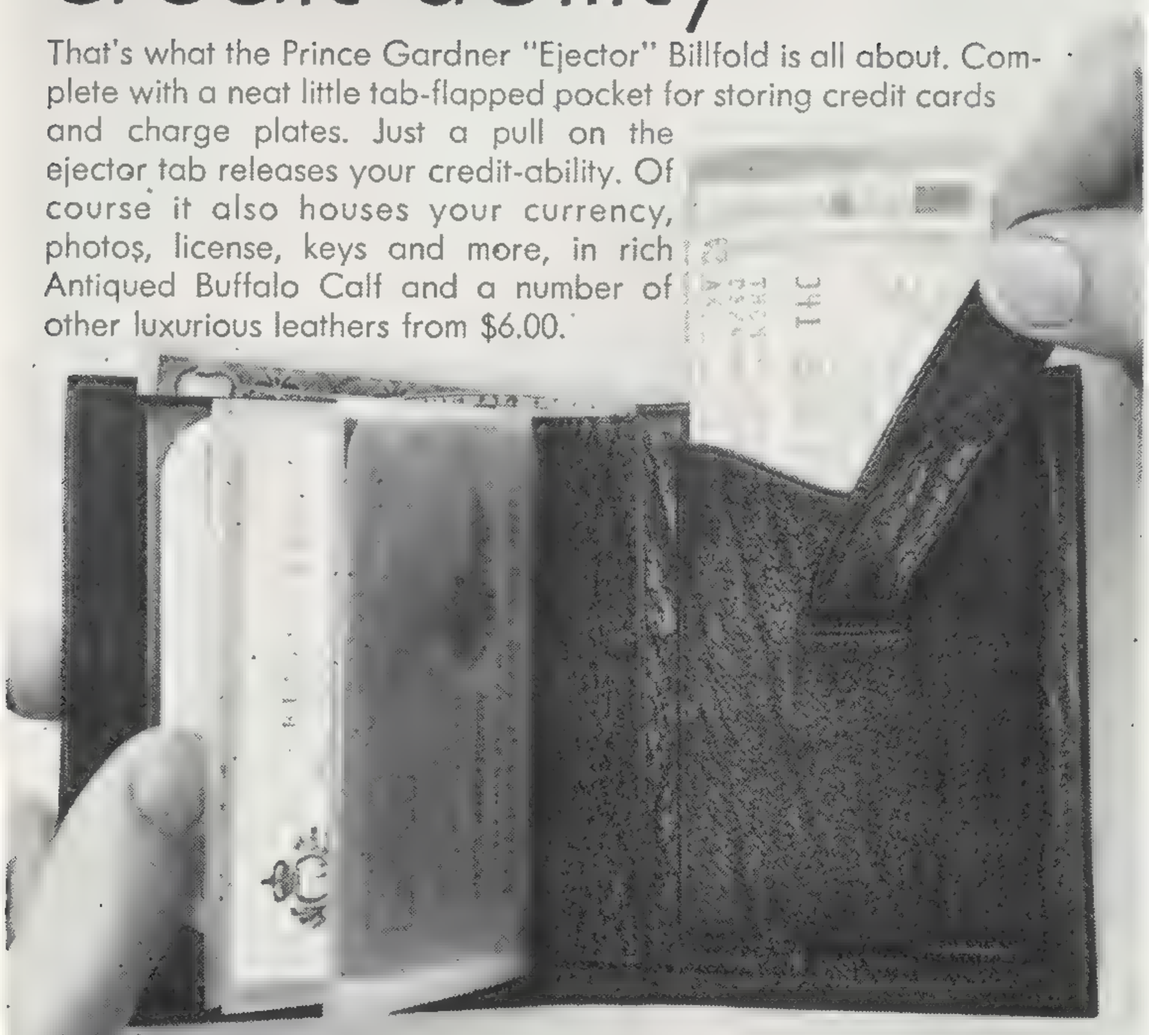
They Shoot Horses, Don't They? does not venture out into the world, and perhaps wisely. It remains in the void, trapped inside a barn-like, boardwalk ballroom, with its bleachers and amplification and dressing rooms. The pity and terror of the marathon, the existential drama, seem to go on as if inside a drum —and when the sea outside intrudes, it is a brief mistake of setting, immediately sentimental, offering significations which are aesthetically discordant. Despair is the subject; the hard, unyielding dance floor is the instrument (Continued on page 120)

The New Shimmery Today's shimmer lately doesn't need reforming. Just a light-style smoothing base for flawless new finishes. They feel as natural as nothing, but nothing ever looked so sleek under clingy clothes. From the Lingerie collection. Bra in Vanishing Shimmer Cloque 32 to 38 A B C cups, 36 D E cups. About $38. Bottom in partly lined of our own Cornelia® stretch fabric S, M, L. About $7. Both in our new Body Mfg. Aplicot Cloud Vanity Fair Mills Inc., 640 Fifth Ave., New York, N.Y.

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Vogue's Spotlight: Movies (Continued from page 118)

of death. In the midst of endurance, the crowds demand a further endurance, and the wretched, stumbling dancers are from time to time forced into a lethal run.

How is the pain to reach us and what is the meaning of it? This is the problem posed by the filming of the novel. From the start, from the moment Michael Sarrazin lopes, tall, curly-haired, blank, actor-y, before the camera, the movie is doomed. Casting, publicity, agentry—whatever—once more had decided it could get by with it; and oh, yet once more, it is wrong. This is a face outside history, not even *now*, and certainly not *then;* a face immune to poverty and riches alike, to fatigue and energy. The face sets the scene, as if with the sound of a trumpet: There is to be nothing but expensive calculation and manipulation.

The tone is wavering, the art fleeting. Jane Fonda has a certain usefully coarse quality, but the director never truly locates her in the American scene for us, never connects her to the wastelands that lie behind her; and Jane Fonda is not the right actress for a void, for she is not empty. She is simply unplaceable, unrecorded. Susannah York's satin and platinum rôle is a violating addition to the book, out of key with the proletarian "existential" bleakness. It is lifted from several of the works of Tennessee Williams and rests upon a mood of romantic playacting incongruously linked with the hard-skinned hustling of the marathon.

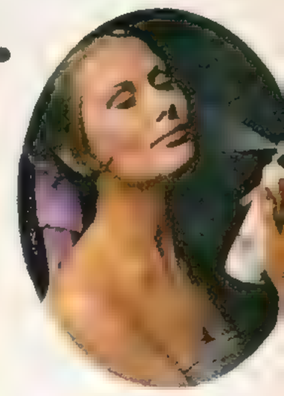
The dancers, stumbling, weeping, aching, briefly resting, and rising to a jarring prizefight bell, the hours turning over but with a killing slowness—we watch this, just as the fitfully going and coming spectators watch it: for the pain, the agony. If depression invading the national life is difficult for films, the essential inwardness and privacy of pain is even more obstinately unlikely. Since you can not simulate the real thing, you must look for the substance, the essence, and find something to embody it. The work of Grotowski's Polish Laboratory Theatre is at point here, for those actors try to embody agony in our awareness of the extreme physical discipline they have imposed on their bodies year after year in unremitting sessions and rehearsals. This bitter training is itself the objectification of physical pain, of endurance.

In *They Shoot Horses, Don't They?*, agony, pain, endurance are not in the bodies of the actors nor somehow mysteriously evoked by their images. Instead, they remain locked in the camera, mechanical, the product not of human knowledge but of technology. In one of those awful spurts of brutal running, Red Buttons's face turns blue and purple, suffused with heart failure and finally death. The dancers' skin turns slate grey as the hours pass. In the runs, a flash of gritting teeth and straining neck muscles struggle by cutting and colour and all the techniques of the studio to express the exertion that is at once the honour and the pity of the contestants. It is hateful and distressing to watch, but it is, we feel, only repetition and tricks and we know the camera can not stand as the image of human endurance.

When technique is not engaged in a marathon dance, the actors, restored to their persons, helplessly keep returning to the postures of comfort. Sometimes when the stars are "resting" they hardly seem tired at all. They are often framed in romantic shadows, smoking, dreaming, standing in doorways—or even making love. In a final scene in the shower, Susannah York is bathed in a dewy, shimmering beauty, even though she has passed through the valley of death.

In a sense this is the worst time for the filming of the book. The period has gone and the current luxuriousness of film possibility makes it impossible to recall it. In the darkness of the theatre, a vague remembrance of Sylvia Sidney and Phillips Holmes in *An American Tragedy* came to mind—and old John Garfield films. The bleak black and white of memory rebuked the Technicolor desolation.

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FOOD IN VOGUE

BY NINETTE LYON

MIRIAM CENDRARS: CURRY, POWDER WITH POWER

A woman with a strong taste for action, Miriam Cendrars, daughter of the French writer Blaise Cendrars, backs her inventive writing career and lively family life with ancient Hindu philosophy. During World War II, one of her editing jobs was a weekly paper, *America at War*, parachuted into France. One of her more recent innovations was the first parents' magazine in France, *Votre Enfant.* Between assignments she has gone four times to India, studied the Vedas, the oldest religious texts still held sacred. In her Paris apartment, while her three children relish plain children's fare, Miriam Cendrars and her guests savour Indian vegetarian curries that some think have remarkable health-giving powers. These are cooked by Krishnan—an Indian who speaks only English, takes care of the children, runs the house, and gets exotic ingredients from the East through an expatriate-kitchen underground, with Air India as the railroad. Below, Krishnan's menu with recipes for starred dishes.

Menu for an Indian vegetarian dinner

Plain boiled rice
Krishnan's vegetable curry
with carrots, peas, artichokes*
Cauliflower and dhal seasoned with turmeric,
chilis, mustard seed, cumin,
and tamarind seeds, ground together
Eggplant curry with tomatoes, onions, potatoes,
garlic, and hard-boiled eggs, seasoned with
ginger, turmeric, cinnamon, and chili powder
Fried zucchini
Shredded white cabbage with anise
and lemon juice
Raw onions, coarsely chopped, with fresh mint
Fried onion rings
Purée of dhal or lentils
Grated coconut
Fried banana slices
Cucumbers, green peppers, tomatoes—all peeled,
seeded, chopped, and mixed with curd made
by clotting milk with lime juice
Chutney, sambal (relish), lime pickles*
Papadum, chapati (breads)
For dessert: boiled rice with honey
or molasses, mango salad, pineapple

Initiation to curry

Curry powder was probably invented first for the purpose of keeping food palatable in a hot climate before refrigeration was possible. But many of those who love it also believe that its ingredients have therapeutic powers. The composition of curry powder varies with the region in India; it can be as strong as fire, very subtle, or meltingly mild. If you do not wish to grind spices for your own powder, try several brands of ready-made powder until you find the one that suits you. Then you can vary it occasionally by adding more of some of these basic ingredients (listed here along with the properties that some people attribute to them): star anise, for its aroma and flavour; cardamom, to keep the breath fresh; cinnamon, a germicide; mace (the husk of nutmeg); coriander; cloves, an antiseptic; cumin (or caraway, which is European); mustard seed, whose oil is beneficial when rubbed on the skin; red peppers and chilis, a source of vitamin C; pepper; turmeric, for its colour; fenugreek; asafetida, an antispasmodic; ginger, a powerful stimulant; and garlic; bay leaf; almonds; coconut. . . .

Krishnan's curry powder

¾ inch cinnamon stick
3 cloves
½ teaspoon caraway seeds
½ teaspoon coriander
1 teaspoon turmeric
Chili powder to taste

Grind whole ingredients together in a mortar, pepper mill, or electric blender, mix with powdered ones.

Krishnan's mixed vegetable curry

3 tablespoons oil
4 tablespoons chopped onion
3 cloves garlic, chopped
Curry powder (recipe left)
2 tablespoons butter
2 pounds mixed vegetables such
as green peas, carrots, and
artichokes (you might
include cauliflower, potatoes,
turnips, cabbage)
2 tomatoes, peeled and seeded
Salt

Sauté onion and chopped garlic in oil until light brown, sprinkle with curry powder and mix well. After a few minutes of cooking, add the butter and the mixed vegetables cut in 1½-inch pieces. Simmer 15 minutes, then add tomatoes, salt, and a little water depending on the juiciness of the vegetables. Simmer another 15 minutes, until vegetables are cooked but not too soft and the curry rather dry.

Lime pickles

10 limes
2 tablespoons salt
1 tablespoon oil
½ teaspoon mustard seed
½ teaspoon fenugreek
Ginger, size of a walnut, finely sliced
3 or 4 teaspoons chili powder

Cut each lime lengthwise in 8 pieces. Sprinkle with salt; let stand 30 minutes. Sauté mustard seed, fenugreek, and ginger in oil; add limes, cook over low heat until almost dry but not overcooked. Dust with chili powder, mix, cook a few minutes more. Pour in jars, close when cold. Keep cool, use within a week.

Shopping: *In New York Indian groceries and condiments may be found at K. Kalustyan, Orient Expert Trading Corp., 123 Lexington Avenue, New York, New York 10016.*

Iddeli

This Indian muffin is served at breakfast or teatime accompanied by chutney, honey, jam, or marmalade.

1 cup rice
1 cup urad or urd dhal (small white oval Indian beans)
1 teaspoon salt

Soak rice and dhal in water for 3 to 4 hours; drain and grind in a mortar or a blender or, as Krishnan does it, in a coffee grinder. Add salt and enough water to make a thick batter. Steam for 30 to 35 minutes in muslin-lined *iddeli patram* (Indian steamer with pierced moulds) or egg poacher with individual cups. Cool on a rack.

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Wait 15 minutes.
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Go back to your very own hair color...10 years younger.

If man can go to the moon, why can't woman have a push-button hair color? Now she can. With new Magic Moment™. By Toni. It's the very first push-button, foam-in hair color. One-step hair color. There's nothing to add. Nothing to mix. Just push the button. And foam colors your hair. Foam that doesn't drip!

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Just choose the color that used to be yours. Push the button. And get it back again.

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HOROSCOPE

February 1 through February 15

ARIES, March 21—April 20. Your initiative is stimulated by Mars, your ruler, in your own sign, Aries; you need this Air assistance to circulate an innovative idea. If it is a social program, begin on the 2nd; if an organizational plan, then start early in the morning of the 3rd. If distance is involved, the 5th would be the best day to travel. If necessary, carry the project over into the 6th, the new moon, which would give strength. The evening of the 10th, you will begin to realize the correctness of your program. The morning of the 11th is satisfactory. Two aspects open to you on the 13th. The first planet, Mercury, has a powerful message suggesting a new potential. The other, Venus, brings someone you love back to you.

TAURUS, April 21—May 20. *You have a double reason for being aroused from your normal, peaceful ways: Your ruler, Venus, is in the Air sign of Aquarius along with the cheerful, fun-giving Sun, while Mercury in Capricorn maintains your quiet, orderly flow. As you are an early riser, you could start your month on the 4th with the initial moves made well before noon of the 5th. The day of the new moon, the 6th, your efforts are endorsed in writing. Your company seems to find your ideas unusual. Do not take too long to conclude them. Be ready to quit the scene by the 12th. Your slow, precise nature won't work this time. You do deserve a respite—back to quiet by the 15th, a day when a friend needs your attentions.*

GEMINI, May 21—June 21. Your own quick and alert mentality is being disciplined and held within boundaries in the organized sign of Capricorn. This does not suit your style, but make an effort to deal with it late in the evening of the 3rd or quite early in the morning of the 4th. You might get more cooperation on the 6th, but you find it an organized period, routine and perverse. The momentum begins to quicken on the 9th and 10th; although when everyone agrees with you, the right of way is not granted. Fool everyone by giving your project up. You will be wanted and sought out. Do something for yourself—some personal joy—new clothes that you need, a book you have hungered to read, or a short trip on the 14th and 15th. You've won!

CANCER, June 22—July 22. You may feel like putting an idea into motion, but it will sputter out on the 3rd, as you must return to reality to do a very routine job. The scene changes through the 5th, 6th, and 7th. You have to go out and sell something to the public. You are happy when this challenge of displaying yourself is over, for Water signs like privacy to recover their own security when exposure has exhausted their inner selves. That is where they find new ways to express their cosmic parent quality, which is the desire to protect, guide, and serve. The 13th to the 15th is a suitable time to do this. Disappear from harsh reality. The crab leaves the earth and returns to the sea to recuperate.

LEO, July 23—August 22. *Your sunny, abundant nature is made charming by the presence of the beautiful Venus on the Sun, which rules your sign. As the Sun travels from one sign to another you take on the attitudes of Aquarius and give friendships a whirl. You may try to organize a group of friends to aid a political cause on the 5th and 6th. On the 7th, you may wish to reward them with a party. You might start a new chapter on the 9th or 10th in another community to reach another kind of audience. Late in the evening of the 12th or early on the 13th, your concepts or values may be challenged. You won't mind that, for your consolidated Fire quality has made you resolute. By the 14th and 15th you know you are right.*

VIRGO, August 23—September 22. As fast as your practical program is offered for consideration, one partner, associate, or friend seems to have something else to do. Your ruler, Mercury, in Capricorn shows others attending to their own duties. That should not disconcert you, if you will join in with an Aquarian on the 5th or 6th. New ideas may be learned; or, if you prefer a Piscean, you will be asked to give your organizing knowledge to those who need help. You are the only one who is concerned with a personal stake in life right now. With Venus (love) and Sun (generosity) both involved with the problems of man, there is just one day that your program could get attention—the 13th. Try then to give life a waiting time.

LIBRA, September 23—October 23. You must be at the peak of the social scene. Your own talents plus the advantages your ruler, Venus, in the international scene of Aquarius, is bestowing upon you make this the right time to bask in the Sun of popularity. One more endorsement is the Moon in Sagittarius, Fire, on the 1st and 2nd. If your professional program has to do with beauty, art, fashion, or a related field, then this is another fortunate period, on the 5th and 6th. The new moon has great force to promote your plans. If you move swiftly, straight toward your goals, by the 12th you may rest on your record. You have pressured the good days for satisfactory returns.

SCORPIO, October 24—November 21. *You are experiencing all new luck as Jupiter enters your sign for the first time in twelve years. It is moving swiftly for the next fifteen days to give you the opportunities to accept new ideas that will prove fruitful later in the year. During this preview, try to discern, by steady and earnest attention, exactly what Jupiter will try to tell you when it transits your sign for a longer time later in the year. When your ruler, Mars, has a confrontation with Uranus in the opposite sign on the 5th, a sudden revelation may give you a clue. The late evenings of the 9th and 10th will be best for actually accomplishing what was suggested on the 5th.*

SAGITTARIUS, November 22—December 21. You are always involved with new ideas and like immensely to put them into effective programs. Now you may do so, with your own ruler, Jupiter, powerfully placed in the forceful sign of Scorpio. An idea occurs on the 1st that deserves concentrated development. Work with it! Organize it completely on the 4th. Do not make a judgment on the 5th. The new moon on the 6th will touch off activity by its own momentum. Sagittarians can oversell in their eagerness to have others enjoy an idea as ardently as they. Be patient, for the responses may not be evident until the 14th and 15th. Let others discuss the merit of your offering on the 15th. Remain neutral and try to avoid controversy.

CAPRICORN, December 22—January 19. You are always ready to put a program into working order. Now others are in total harmony with additional suggestions to work with you. Venus is slightly behind in Aquarius backing up your orderly techniques. Mercury in your sign urges you to complete a campaign. There might be the problem of one person who can not seem to keep the pace, perversely holding up the procedure on the 5th. That is only a momentary blight, for throughout the first thirteen days, everything goes to suit you. If you would rest on the 14th, you would offset a tiresome Sunday on the 15th, when you may feel quite tired and as though you have used up all of your reserved energy.

AQUARIUS, January 20—February 18. *With beautiful Venus in your birth sign, you should be enjoying a social triumph—and rightly so, for this is your time to win, the Sun shines on you. As Mercury (your sub-ruler) is in a very businesslike sign, Capricorn, do try to get your pet causes perfectly organized. Of course, you could invent or create something very beautiful now with Venus by your side. Do it! Start it very early on the 6th. Complete the outline surely by the 13th, for this is your best week. Everything flows smoothly. Give yourself a day alone on the 15th to sum up and evaluate your own reality. Facts must be faced as they appear on the horizon today.*

PISCES, February 19—March 20. You are in the very state your sign is known for—drawn between two decisions: Whether to get with a plan that needs your supervision to be effective, or to investigate a new social movement. The plan may seem dull, while the new program does intrigue you. Give the plan your full attention on just one day, the 6th. Though it demands much exposure, which you may find difficult, do not turn away. Give it time to develop, for with your ruler, Neptune, now in a Fire sign (extroverts), it is just a quick view of your life's new trend. The 6th and 7th emphasize an expansive atmosphere surrounding you. Your spiritual nature should feel it out and get the answers.

BY MARIA ELISE CRUMMERE

THE amour OF SHINING ARMOR

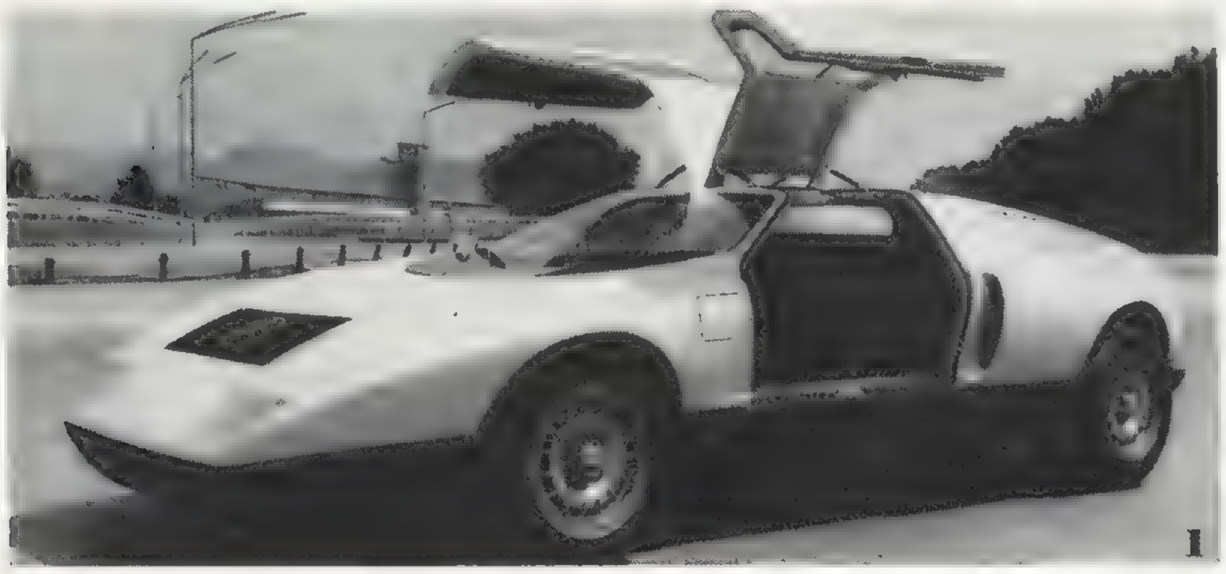
Jewels by TRIFARI

The direction. . . reflection. Shimmering. Glimmering. Romantic, darling. Now in the necklace that's got the 70's stirring. The wrist-rounding bracelet is all girl, girl. Ear-drops. Finger-balls. Shining Armor's a gal's best offense. As shown, approximate prices: necklace $20, bracelet $7.50, ring $6, earrings $15. From our Armory Collection, about $3 to $40.

MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

And now, a quick quiz



1. What's up top? The doors of the New Mercedes C111. More than a prototype and less than a production number, only fifty are currently around, sold on an invitational basis to Mercedes-Benz selected drivers.





JACK ROBINSON

2. What's afoot with Fred Astaire? His own design suède loafers, for one thing. He had them pierced here and there, ran shiny gold chain through for a never-before Astaire style.

3. What's happening to suits? As they regain single-breasted ease, designers add vests again for the wanted look of length. Perfect exemplar: brown tweed by Dimitri of Italy, 42 East 57th Street, New York.

4. What's soft but hard-wearing? Fur, panne velvet jeans, and crushed velours hats, as in photographer ***Kurt Bergstrom's*** outfit. He found that a well-styled fur can be had at the ostensibly Women Only fur department of Henri Bendel.

ELLEN BLUME

BERGSTROM



4

New, clear through!

Pure Sheers

a whole new spectrum of glissy, glossy, see-through shades, all lickety shining and luscious!

Kiss dry, chapped lips goodbye!
Almay screens out drying indelible dyes,
creams in sheer, shining color
that's pure goodness for your lips!



Almay Color-Moist Lipstick

So pure, it's hypo-allergenic!

© 1970 Almay, New York

FEBRUARY 1, 1970

VOGUE'S EYE VIEW

Famous American type, here. You can see her anywhere in the country, any day this spring, nifty-ing around town in a super grey jersey pants suit, looking wonderfully neat and comfortable. And special—some extra little something that pulls everything together and gives her a dash all her own; some little this or that; some leather, some dingly-danglies—a tasselled leather thong tied on the arm, a tasselled brown kid bonnet tied under the chin, brown suède gloves with fringe. And sometimes, she'll drop the pants and wrap the tunic as a dress over tights and marvellous grey lizard boots... she weighs and plays. Everyone can. American Fashion is the name of the game, and it's wide open: lots and lots of fresh new looks and no rules—a little imagination, a little selectiveness, and you've got yourself a winner every time....Ginala wrapped tunic and pants; wool jersey knitted in America. About $200. At Martha; Gus Mayer; I. Magnin. Adolfo kidskin bonnet to order: Saks Fifth Avenue. Calderon thong. Crescendoe-Superb gloves. Coiffure by Phillip Mason of Vidal Sassoon.



Who's the chicerino in jersey and leather and tassels and fringe?

PENATI



AMERICAN SPRING

A 50-page report on what's fresh, exciting, and important to you in fashion today . . . all the looks you've been looking forward to, available now at shops across the country, ready to wear as you read. . . .

Swinging red coat, shining red boots, left, and a flash of legs—just put a little clean, clean white at your throat and wrists; knot your hair in a high, neat chignon, pierce it with an ivory stick—and go: instant spring! . . . Originala's wonderful unlined shell of wool melton cloth, small on top, wide at the hem. Bonwit Teller; Rich's; Montaldo's; Neiman-Marcus; I. Magnin. Battani boots. Long coat, long boots, tiny dress, right—take it and run with it: this is one terrific proportion! And Jacques Tiffeau shines it up for all it's worth in crinkly black vinyl over a dress of white wool gabardine, yoked, sashed, and pocketed to match the maxi. . . . Coat and dress (in wool by French River Mills), at Bonwit Teller S'fari Room; Rich's; Sakowitz. Choker, by Vendôme. Golo over-the-knee boots in black crinkle patent. The coiffures on both pages, by Suga. Other shops carrying fashions from the American Spring Collections, page 216.

PENN

COLLECTIONS



AMERICAN
SPRING
COLLECTIONS



The printed midi coats... over straight pants and midi skirts



Black-and-white mosaic wool midi, left, printed in strong clear Moroccan-tile patterns, flared like a caftan over stovepipe pants and zipped to close. Turnout, with long-sleeved, bow-tied black silk shirt, by Oscar de La Renta, in Ducharne wool. At Saks Fifth Avenue: Sakowitz: El Palacio de Hierro, Mexico City. Mr. John white felt hat. David Evins shoes. Coiffure by Franklyn Welsh. Black-and-orange tiger raincoat, right, the kind you wouldn't dream of saving just for a rainy day. The print is bold—pure *chic afrique*—and the matching midi skirt simply buttons down the front. Turnout by Victor Joris for Cuddlecoat, in cotton. About $110. At Miss Bergdorf of Bergdorf Goodman; L. S. Ayres. Ship 'n Shore shirt. Choker, at Port of Call, Henri Bendel. Obrey watch. Thomas Robbins thongs. Coiffure by Suga.

PENN



Print and fringe,
print and pleats... print
freshened with white



AMERICAN SPRING COLLECTIONS

The maxi coat's in print for spring, left: a black-and-white tapestry print as precise and as pretty as Portuguese tiles, with a deep heavy fringe of black...and a white organza scarf framing the face like camellia petals. Wool coat by Adolfo. At Saks Fifth Avenue; Neiman-Marcus. Scarf by David St. David. Wrist beads by Pakula. Lanolav gloves. Black satin boots: Battani. Franklyn Welsh coiffure. The crisp cotton print, this page: a nifty little jacket and pleated skirt of brightly-patterned red, white, and blue, the way only cotton can zing it, along with a fresh white stock-tied shirt. Jack Asarch for Jayna. About $200. At Saks Fifth Avenue; Sakowitz. Latinas boots. Coiffure by Suga; Tovar-Tresses hairpieces.



PENN

AMERICAN SPRING COLLECTIONS



This is the way we wrap for day, right: the shawled dress in beige-and-white fibranne plaid with bushels of woolly white fringe dangling from the shawl. By Nat Kaplan; about $130. At Saks Fifth Avenue; Hutzler's; Neiman-Marcus.

Cyclamen suède, brass grommets, far right, and a narrow suède thong so you can do what you like with the neckline: loosen it, tighten it, fill it with bright beads or leather thongs—whatever turns you on. A superduper little dress, stitched and seamed like Indian mocs, and soft as gloves. By Bonnie Cashin for Philip Sills; about $145. Lord & Taylor; L. S. Ayres. Thomas Robbins knotted leather thong, wrapped like a choker. Coiffures by Suga, arranged with Tovar-Tresses hairpieces.

PENN

Wraps and
fringe and suède
and thongs



AMERICAN SPRING COLLECTIONS



Vivid patches of Persian mosaic... Persian-rug print

A bit of coatdress, a lot of design, left: big bright Persian mosaic squares pieced together this way and that—navy, fuchsia, and a clear zingy pink in a multicoloured silk print that's strong and simple as can be. By B. H. Wragge. About $165. Bonwit Teller; Julius Garfinckel; Rich's; Frost Bros.; I. Magnin. Boots by Latinas. Coiffure, with Tovar-Tresses hairpieces, by Suga. All covered in colour and dusted with gold, right: a long dress of silk organza printed in clear airy colours and Persian-rug motifs. With hundreds of tiny gold paillettes glimmering all over the bodice and sleeves. By Mollie Parnis, in Tzaims Luksus-TSM print. Saks Fifth Avenue; Gidding-Jenny; Neiman-Marcus. Coiffure by Ara Gallant.

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AMERICAN SPRING COLLECTIONS

All the smoky twilight colours, left—lilacs, plums, violets, and mauves—on a gold-pailletted organza coat falling to the ground over a chiffon midi dress, slashed to show shiny lilac legs. Maxi coat and midi dress by Christian Dior-New York, in Ascher silks. Best & Co.; Nan Duskin; Stanley Korshak. Monet headband. Rings by David Webb. Twiggy tights. Coiffure by Suga. And long, thick hair glorying in all the spring and shine that comes of being pampered —with things like Breck's new Wet and Dry Conditioning shampoo. An underwater garden of giant violets, right, swirling with greens and white through clear blue-organza depths—a deliciously romantic dress with pleated sleeves and a tiny jewelled bolero. Oscar de La Renta, in Bianchini silk. Bergdorf Goodman Plaza Collections; Marshall Field; Swanson's; Montaldo's; Neiman-Marcus; El Palacio de Hierro, Mexico City. Franklyn Welsh coiffure. And more clear blue about the eyes: Elizabeth Arden's turquoise cream Eye Shado.

PENN

Gold-flicked mauves, jewel-traced violets



AMERICAN
SPRING
COLLECTIONS

Gypsy flounces
and prints . . .
and feathered shawls
to wrap yourself
in for evening



PENN

Roaming gypsy colours, far left, strewn with wild flowers and tiered like a hop picker's raggle-taggle dress—they just tumble one over the other from bertha to petticoat, a different crimped-chiffon or nylon-jersey print each time. One of Thomas Robbins's thongs wraps a harness of leather and silver at the waist. And gypsy colouring, bright with Charles of the Ritz Brushed Green Liqui-Creme Shadow, brings its own vibrant sparkle to the eyes. Coiffure by Franklyn Welsh. The most random gypsy brightness, left, without a thought of what does or doesn't go with what—everything goes: violet over plaid and stripes and a ruffly pink petticoat . . . this time, yards of crimped Dacron and cotton (Galey & Lord fabric). Dress, about $240. Ara Gallant coiffure. Both gypsies by Giorgio di Sant' Angelo, at Saks Fifth Avenue Park Avenue Room; Sakowitz. Wild flowers in the hair and in the sash, also by Sant' Angelo. Harness belts by Elsa Peretti for Sant' Angelo. Neck thongs by Thomas Robbins. Chiffon colours and rainbow feathers, right, to wrap and wrap about you—a long printed silk dress, a vast swirl of shawl. Elinor Simmons for Malcolm Starr. Saks Fifth Avenue; Halle's, Cleveland; Harzfeld's; Neiman-Marcus. K.J.L. hair-jewels for Breck Hair Color. Suga coiffure; Tovar-Tresses hairpieces.





AMERICAN SPRING COLLECTIONS

Giant lotuses floating on waves of Gauguin colour, left—just beautiful colour and beautiful pattern for the simplest little sleeveless evening dress of silk organza wrapped in a sheer, deeply flounced shawl—what could be prettier? By Mollie Parnis, in Tzaims Luksus-TSM fabric. Saks Fifth Avenue; Hutzler's; Gidding-Jenny; Neiman-Marcus. Tapestry and a little lamb, right: white Persian lamb coat with big puffy sleeves of flowered red tapestry, matching puff of dirndl. Just the turnout for an evening of chalet-hopping in Vail this spring, or for the after-ski life in the Andes this summer. Turnout, made to order by Maximilian; white Swakara Persian lamb from South West Africa. Choker: Port of Call at Henri Bendel. Latinas thigh-high boots. Both coiffures by Suga. . . . Keeping lips and cheeks in the peachy-pink are Frances Denney's new Crystal Glazer lipstain—Cognac—and Lustre Gloss stick blusher in a fresh shade called Peach Frost.

Pattern and print and brilliant colour



PENN

AMERICAN SPRING COLLECTIONS



Rolling navy capes and swinging navy coats



Roll, roll, roll your cape, left—Originala's navy wool jersey to strap under the collar and wrap round and round over matching tunic and pants....Be a little cavalier about your shirt, your hat, your hair—and a lot more zippy about your makeup than you've been in years (this face has the right-bright idea, rosies up with Clinique's Wild Rose Gel Rouge). The three-piece turnout, at Best & Co.; Bramson; I. Magnin. White jersey shirt with ruffled cuffs by Gregory. Here's our idea of a perfect navy coat, right: narrow through the torso, then swinging—just clean and sharp and right. By Seymour Fox; Meyer Woolens worsted crêpe, loomed in America. Bonwit Teller; Montaldo's; I. Magnin. Lanolav gloves. Choker by Alev Colon. Both pages: Mr. John hats. Ara Gallant coiffures.

PENN

AMERICAN
SPRING
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Navy dresses flipping with pleats, navy pants suits starched up with white

You're going to love this navy dress, left: it's worsted crêpe with pleats at the sides and buff-coloured buttons and belt—that simple. And if you want to put a fresh white shirt underneath, as we did, that's just dandy. Dress by Geoffrey Beene, of Meyer Woolens fabric. At Bonwit Teller; Dayton's; Swanson's; I. Magnin. Navy jersey tunic, right, with clean white collar and cuffs...and some days it goes to town over matching pants, and on other days you wear it as a dress with bright red tights and bright red boots. Tunic-and-pants turnout, by David Kidd for Marquise; of worsted jersey, knitted in America. About $185. At Bergdorf Goodman; Stanley Korshak; Lou Lattimore; I. Magnin. The coiffures on both pages, by Ara Gallant.



PENN

AMERICAN
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Onward and upward with navy



A navy jersey coat to wrap and tie, left—to wear as easily as a cardigan over its own navy-and-white printed silk dress and all your little knits and matte jerseys. Adele Simpson turnout; coat of Jasco wool jersey, knitted in America. Bonwit Teller; Julius Garfinckel; Frost Bros. The midi coat in navy knit, right—a certain languor to the line, a white knit jumpsuit underneath. By Ginala, of Duplex wool, knitted in America. About $240. Lord & Taylor; Julius Garfinckel; Hudson's; I. Magnin. Coiffures by Ara Gallant.



White for the love of navy, white for the love of black

Wide white bands, left, at the collar and cuffs of a delicious little black schoolgirl-dress with a full skirt, full sleeves. By Claret, in I.A. Wyner rayon bouclé. About $80. Lord & Taylor; Harzfeld's; Neusteters; Sakowitz. Pieces of white and navy, right—a tiny pocketed skirt and short battle-jacket in softest navy worsted jersey with white stitching everywhere, pearly white buttons, a white silk jersey pullover underneath. By Kloss-Pruzan, of Jasco jersey. At Henri Bendel; Marie Leavell. Both coiffures, by Ara Gallant.

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AMERICAN SPRING COLLECTIONS



For evening– new lengths, new proportions

Dress to the ankle, slit to the thigh, left: the most alluring new evening proportion in heavy silk crêpe splitting colours between topaz and white, with a triangular navy scarf thrown over the shoulders. By Bill Blass. At Saks Fifth Avenue; Hutzler's; Halle's, Cleveland; Neiman-Marcus. Pin by Stanley Hagler. White tights by Berkshire. White snakeskin sandals by El Greco. It's so pretty, right, the look of a white crêpe midi coat lightly shaped over straight black crêpe pants...and what you don't see is just as nice —a small-sleeved black crêpe tunic belted with black-and-white leather that you could wear sans pants, plus high shiny boots for more good proportion. Turnout by Bill Blass, of silk crêpe. At Bonwit Teller. Neck and wrist thongs by Bruce Rudow. Fashion Craft shoes. Coiffures, both pages, by Maury Hopson; on this page, with the help of L'Oréal's Satine Hair Setting Lotion that conditions and builds body, too.



AMERICAN SPRING COLLECTIONS



Midis and ponchos and fringe, fringe

Say hello to the girl of the hour, left—in her fringed grey poncho and pants and bright fringy Indian beads and big-chief hat, she's into the 'seventies in a great big wonderful way. Poncho and pants, a woolmark turnout by Don Simonelli for Modelia; Anglo Fabrics wool. About $200. At Bonwit Teller; L. S. Ayres; I. Magnin. Bead necklace, by Ron Weegan for Robinson and Golluber. Felt hat, by Mr. John. The coat with a languorous air, right—the lean-line, clean-line, uncollared midi in white gabardine. Super over matching pants and a necktied navy shirt. Ditto with short dresses and long boots. Originala turnout; Anglo Fabrics wool gabardine. Saks Fifth Avenue; Halle's, Cleveland; Neiman-Marcus. Rings designed by Juli Guasch. The coiffures on both pages, by Suga.



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AMERICAN SPRING COLLECTIONS



Fringed and wrapped... ponchos and shawls



Whish, swish—the sound of silk and fringe swinging around the body: a marvellous ombré silk poncho, left, brightening to scarlet and holding each arm lightly in a line of stitching. ...Lots and lots of fringe—dangling over scarlet pants, falling from a scarlet silk scarf. By Trigère. At Bergdorf Goodman Plaza Collections; Stanley Korshak. Franklyn Welsh coiffure. Apple green on white chiffon, right: a long sleeveless dress wrapped in a shawl—like waves of mist blowing about your head or shoulders and ending in little ties at each wrist. By Anne Fogarty, in silk. About $180. Late February, at Lord & Taylor; Rich's; Burdine's; Hudson's; Frost Bros. Hattie Carnegie pin. Coiffure by Suga; Tovar-Tresses hairpieces.



What length, evening—the midi, the short dress with boots

Plenty to brag about, left, lots of shiny new medals, some big, some small—spotted here and there on a covered little white crêpe dress to wear for evening with white crinkly patent boots that fit like knee socks. Pat Sandler; Avisco acetate and rayon (Bloomsburg fabric), with matching pants. About $185. Saks Fifth Avenue; Higbee's; Gus Mayer; Neusteters; Sakowitz. Latinas boots. Up with the waist, down with the hem, right, each bound in rows of embroidered satin—the rest of the dress is an organza garden in which huge yellow and apricot flowers just float around dreamily. Midi dress by Miss Branell, in Orsi silk. At Saks Fifth Avenue; Neiman-Marcus. Twiggy tights. Palizzio shoes. Both coiffures by Suga; this one, arranged with Tovar-Tresses hairpieces.

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Spiffy suit with a long belted jacket... smashy coat sashed like a bathrobe

The belted long-jacket suit, left, of biscuity beige-and-white plaid—the bush-jacket jacket pulled in tight with big silver links over a dress that looks like a shirt and skirt: white top, plaid pleats. Suit by Zelinka Matlick, of Anglo Fabrics. (We added the silver belt by American Indian Arts Center; its own is brown leather.) At Bonwit Teller; Dayton's; Sakowitz; I. Magnin. Amber-ball necklace: Port of Call, Henri Bendel. Neck and wrist thongs, ring, by Bruce Rudow. Obrey watch. The tights by Bewitching. Coiffure by Maury Hopson. The belted tweed coat, right, tied up softly as a bathrobe—in the prettiest wool tweed: pale mauve with bits of misty green and deep blue. By Belle Saunders for Abe Schrader. With its own mauve knit dress, about $185. At Saks Fifth Avenue; Halle's, Cleveland; Wm. H. Block; Neusteters. Scarf, Rit tie-dyed by Up Tied. Napier bracelet. Coiffure, on this page, by Suga.



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AMERICAN SPRING COLLECTIONS



Soft little dresses in white crêpe, in printed and pleated knit

The softest little shirtdress, left: white crêpe with tiny covered buttons and one front pleat—plus all those bright satiny bell-pulls that you hang around your neck and wrap around your waist. Dress by Nardiello for Rona, of Celanese acetate and Avisco rayon (William Rose fabric). About $75. At Lord & Taylor; Joseph Horne; Gidding-Jenny; Sakowitz; I. Magnin. Ropes: Sant' Angelo. Tights by Berkshire. Micro-pleated knit, right: belted tunic and skirt in a diamond print of beige and brown—and those teeny tiny pleats crimped like pie crust around all the edges. By Leslie Fay, of Arnel and Fortrel (Fisher & Gentile fabric). About $56. At Lord & Taylor; Halle's, Cleveland; Neiman-Marcus; I. Magnin. Necklace: Port of Call, Henri Bendel. Bruce Rudow rings. Hanes tights. Fashion Craft shoes. Maury Hopson coifs.



Pick your length and run

Midi coat, tunic, and pants, near right: a look that's dashed with softness and wool-knit herringbones—thick speckly grey ones running straight down the double-breasted coat, tunic, and pants. By Sony Schotland for Golet; Lawson Knits fabric. With a white crêpe shirt, about $225. At Macy's Little Shop; Hudson's. Hat by Mr. John. Choker by Celia Sebiri. Accessocraft bracelet. Thomas Robbins wrist thongs. The coiffure by Franklyn Welsh. Short dress, tall boots, centre right: this spring's nifty proportioning—a glimpse of leg between white wool dress, black patent boots. A woolmark dress by Davidow, in crêpe. About $150. Lord & Taylor Manhattan Shop; Sakowitz; I. Magnin. Choker: Port of Call, Henri Bendel. Golo boots. Maury Hopson coiffure. Short coat, short skirt, far right—buttery-soft, buttery-yellow suède swinging out with all the ease in the world—the coat from a raglan yoke, the skirt from a hip band. Bonnie Cashin for Philip Sills. At Saks Fifth Avenue; Neiman-Marcus. Shirt by Gayle Kirkpatrick for Pilot. Around throat: braided thong by Thomas Robbins. Belt from American Indian Arts Center. Suga coiffure.



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PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The convolutions of the tax reform bill. . . . The effects of the explanatory trip to the Far East of Vice-President Agnew. . . . The possibility of tight money loosening. . . . The new Neil Simon comedy *Last of the Red Hot Lovers*, human, funny, frustrating because it has no ending, but its characters no more brittle than salt-water taffy, each acted beyond duty and the hilt by James Coco, Linda Lavin, Marcia Rodd, and Doris Roberts.

PEOPLE ARE TALKING ABOUT . . . David Frye, a funny, quite precise mimic who has scooped up some of his impressions of President Nixon, Billy Graham, Vice-President Agnew, and Lyndon Johnson, among others, for his Elektra record album, *I Am the President*. . . . George Rose, plump and powerful in *Coco*, singing the amusing "When Your Lover Says Goodbye." . . . Some cases of marijuana psychosis found among U. S. troops by Dr. John A. Talbott and Dr. James W. Teague in Viet Nam where the Vietnamese cannabis is twice as potent as that found in the United States, and also may have opiates added; the short marijuana-induced psychosis of a white, nineteen-year-old private first class in Viet Nam who, while under the influence of marijuana and on guard duty, killed a Negro soldier in the belief that the soldier was Ho Chi Minh. . . . The infinite pleasures of the pop English group Delaney & Bonnie and Friends now in the United States with Eric Clapton.

PEOPLE ARE TALKING ABOUT . . . Aleister Crowley, known as Beast 666, and his Confessions, an autohagiography that is partly fascinating and partly repellent as it parades an Edwardian mystic mountain-climber who, raised as a fundamentalist Plymouth Brother, chose Evil, wrote books, and practised a deal of magick. . . . Roger McGuinn and The Byrds, singing this tender, country, spirit-spouting hymn: "Jesus Is Just Alright." . . . The Frederick Buechner novel *The Entrance to Porlock*, a convincing excursion into reality, sharp as a crab's claw, short and clean, the author anxious to tell about his characters but never to bore.

PEOPLE ARE TALKING ABOUT . . . George Lazenby as James Bond 007 in the movie *On Her Majesty's Secret Service*, in which he appears once superbly in kilts with sporran and knees like a granite quarry, and in which he gets the usual Bond slamming-about, this time with five-hundred-foot ski jumps, rising only to get buried by the most beautiful avalanche. . . . *Superior Person: a Portrait of Curzon and his Circle in late Victorian England* by Kenneth Rose who has written a sympathetic biography of a difficult man, the Marquess Curzon of Kedleston, who just missed out on being Prime Minister but managed to be the Viceroy of India. He was so fiercely disliked by his servants that when his butler, on leaving, was asked for his recommendation for a successor, he said: "There are only two people who could take my place: One is Jesus Christ. I am the other."

MICK JAGGER, SWAGGER OF THE STONES

Scraggy, impudent, powerful, thin as a whip, Mick Jagger of the Rolling Stones sings in a voice of brass, deliberately turning on kids. As they drum their feet on the floor or the seats, Jagger puts his audiences into a trance with "Midnight Rambler," its lyrics of rape mumbled in the amplifiers. Offstage a polite, soft-spoken man with a mind like the inside of an almanac, Mick Jagger, photographed here against the skyline of New York City, plays for the public the rôle of British boy tough, although he and the Stones have become American heroes to many of the young. (An exploration of this curiosity, by Ellen Sander, appears on the next pages.) Onstage, the spell of Mick is physical. While he grinds and bumps in his poor-boy black sweater, his buttocks flat in his black pants, a long red satin scarf swinging, he faces kids who have a sweet, bemused absorption as though they didn't know how roused they were by the hypnotic, brutal sound. He roughs them up until *their* sound is like stepped-up, heavy breathing, the menacing hum of millions of hornets. For Jagger, the kids, and the permissive police in New York City who sometimes act like nannies, a Stones' concert is an experience, unique, overwhelming, orgiastic.



THE AMERICANIZATION OF THE STONES

Mick Jagger and the Rolling Stones exposed how profoundly, under all the anger, we cared

BY ELLEN SANDER

Sometimes I miss Jack Kennedy very badly. In those days it seemed everyone was part of the same movement. The man smiled, glowed with health, laughed at himself, and loved his children. We were talking late at night a few weeks ago, some friends of mine, about revolution, paranoia, drugs, counter-culture, and the now problematical distinction between "them" and "us," when one of us suggested that Jack Kennedy was shot because he seemed so happy. Six years is a long time to let it bleed.

THE STONES WERE CAST AS THE REAL REBELS OF ROCK

I remember believing in something before the assassination. I thought back to freedom rides and how we thought they were really going to be the action that would completely right all civil wrongs. There was nothing a demonstration couldn't solve, we really felt that way. David Brinkley called it the time when our national innocence was still intact.

There was that first time an officer of the law took a swing at me with a stick, it was in Atlanta, Georgia, and he missed. Scrambling to escape, I ran into a fire hydrant, badly bruising my shin. An undignified black-and-blue mark was all I had to show for that moment when suddenly I believed in nothing, not even the strength of my convictions. Revelation came in a painful spasm, growing up in an unbearable moment of fear, anger, humiliation, and pain.

Today I examine the scars from bewildering distance. A mental block sits in the place where the pledge of allegiance was school-engraved in my memory, and I think back in amazement to the time when hating myself because I was white was the only way to cope.

Still, I live here. Deep inside I know I don't really want to leave. Yet. Ambivalence, certainly, is the central experience of being American, under thirty, and overwhelmed.

You know it ain't easy. One day late last spring I flew up to Toronto on an hour's notice and a borrowed youth-fare card to interview John Lennon. I still feel the reassurance and sense of finality of that moment of disillusion and relief when I realized that Beatle-Bard didn't know the answer either. He wasn't even embarrassed.

THE STONES WERE RANDY, DIRTY WAILERS, AND THEY WERE MEAN

Shelley Winters once took Joey Bishop's place on his show when the Mothers of Invention were the chief guests. After the television-deodorized performance, Frank Zappa sulked through an interview and, in a sincere attempt to communicate with him, Miss Winters said uneasily that she was a little luckier when she was young: There was Hitler and everyone knew who the bad guys were. I was horrified, but I could dig it.

President Kennedy's funeral was an emotional doomsday of global proportion. The succession of assassinations that followed numbed us. The world had a funeral together, does that mean we get to have a global rebirth? From where I sit, rock and roll is trying.

Less than three months after the President was buried, the Beatles arrived in America. It was one of those historical coincidences of timing that makes you wonder about destiny. Somehow, with the change in focus the Beatles exerted on our lives, it didn't hurt so much anymore. Whether or not it was a valid distraction is not the point. It gave us back our enthusiasm, it bought time to think. The stirrings began of young culture as a force somehow connected with building a better society.

Pete Seeger, in many ways the mentor of the city-folk movement, noted that music was creating a sense of hope. There was sadness, righteous indignation, and a cancerous disavowal of all existing Establishment, but somewhere joy was welling among young minds in motion. Soon this music, this movement, this outlet for impassioned belief in the greater cosmic good would dominate our attitudes. We didn't see how it was coming, but there was a real sense of it, we somehow knew it was there.

It was too real to ignore, impossible to explain but easy to accept. It just felt right, undeniably right. It was quick and magical, almost complete, painless, desperate maybe, but who could argue with ecstasy at a time like the mid 'sixties? There was something to live with, if not for, and it was during that time that everyone I knew started getting high.

A conceit set in. We were the ones. We had a music and a psychological uniform, we were saturated in generational splendour and some kind of mysterious prescience we shared like a secret contract. We were the *ones*, baby, we knew we had it covered. We had a music and a cultural voice, we were desired as a market and, in America, that's real recognition. We knew who we were, we read it and wrote it. We were old enough to know better, young enough to know best, blind enough not to give a damn about anything else. The pursuit of happiness was a justifiable vocation, and all of us were on something. Whatever floated to the top of our minds was the truth and it was good enough for now—no other dimension of

time, space, or responsibility existed until the next major national tragedy. What a bringdown. We had everything but the answer.

The years 1967, 1968, and 1969 were decisive years, but in 1964 we weren't watching ourselves so carefully, we were still reacting and there was a certain innocence to the revolution. The Beatles were glossy, tousled bunny boys with lovey smiles, who warbled about holding hands. They were deliciously naughty, but acceptably nice, and that's what turned on everyone on both sides of the generation gap. To remember what an outrage the Beatles were in the beginning is a study in absurdity by hindsight. The Beatles would grow to sustain their dominance on the pop scene, but somewhere in London the Rolling Stones were being born and in a curious way a moment of truth was in the making.

From the beginning the Stones were cast as the real rebels of rock. They were gutterwauling, randy, slapdash dirty wailers, rough-cut outlaw bluesmen and they were mean. Their music was low-down, hard-bitten, and the sting of their insults was, like Lenny Bruce's assaults on sacred cows, perversely satisfying. The Beatles were the sensation, no doubt about it, but the Stones were the shock. In pop, when you talk about the separation between the men and the boys, you mean the Rolling Stones. In performance, they had it all over the Beatles; in eminence, the Beatles surpassed the Stones. The Montagues and Capulets of pop coexisted, envious of each other's position. But the Beatles will always be bigger than the Stones.

The press could grudgingly abide the Beatles but the Stones were bitterly abused. The lines were drawn by adult tastemakers, and youth crossed it happily. The Beatles were heroes, demigods, but the Stones, the Rolling Stones, they were five of *us*.

Of course it was a ploy, a deliberate grab to win some attention by contrasting the Beatle image. Brian Epstein carefully groomed the fab four for presentation to the world at large, but Andrew Loog Oldham took great pride in having the mangiest group in Great Britain.

NOW, AMERICA HAS BECOME THE STONES' REAL HOME

It worked. The five Stones appealed to something distant and animalistic pop was lacking at the time. The insinuating Blackness of the Stones reincarnated what was the most fearsome, hence, attractive, about the Black rhythm and rockabilly pop of the 'fifties.

The Stones made smarting good music and put on the best show in the business. They weren't great yet, but good, competitive, distinct for their out-front smuttiness. They never cooed about holding hands, they liked sex. Rock and roll had come beyond puberty and real trouble was just beginning. All the elements were in position for a challenge to the Beatles' stature.

In May, 1965, "Satisfaction" was released. What a song! If rock had become the anthem of youth's community of complaints, the Stones had all the ingredients to be the metaphor for rock. "Satisfaction" would become *the* archetypical rock song. "I can't get no satisfaction, I can't get no satisfaction!" Rock was defined.

Still, the Stones didn't really make it. They were too ragged-edged, untogether, and uneven to bear down on any- (Continued on page 216)



Mick Jagger, onstage in the United States with the Rolling Stones

ETHAN RUSSELL



11 EXPERIMENTALISTS IN THE THEATRE: ELLEN STEWART'S LA MAMA CONGLOMERATE

La MaMa is Ellen Stewart—the cowbell-ringing greeter-entrepreneur of La MaMa Experimental Theatre Club that grew in New York from a Village coffeehouse, an arena for young writers and actors, into a major force in theatre. With big foundation money, La MaMa moved last year into a redone four-storey building with two theatres. Since 1962, Ellen Stewart, a cello-voiced Black woman who, by day, designs sportswear, has produced three hundred new plays, bussed her troupe around Europe, and started new La MaMas in Paris, Copenhagen, and Bogotá, Colombia. (La MaMa company plays the ANTA Theatre, February 3 to 14.)



Left to right, seated: twenty-three-year-old Raymond Schanze, a writer-in-residence from Georgia; Madeline Leroux, an actress from South Africa; Dr. Wesley Jensby, director of theatre at the Nassau Community College, Long Island; Joel Zwick, director of La MaMa Plexus II: Ellen Stewart; and Andreij Serban, Romanian, one of five foreign directors working on grants with the company. (Not shown: Tom O'Horgan, the executive artistic director of La MaMa.) *Standing, left to right:* Ching Yeh, director and playwright from Taiwan: Victor Lipari, member of the original La MaMa Repertory Troupe in costume from Paul Foster's television play *!Heimskringla!;* Julie Bovasso, Obie award winner as La MaMa actress, director, and playwright, whose play *The Moon Dreamers* is the first at the Off-Broadway Ellen Stewart theatre; Mari-Claire Charba, Obie winner who starred in both La MaMa's stage and screen *Futz;* and Larl Becham, a dancer-choreographer for La MaMa Dance Troupe.

GROUPS, PHOTOGRAPHED BY IRVING PENN





7 STARTLERS: THE PULSA PEOPLE OF YALE UNIVERSITY

Pulsa—the modest but cracking team of seven Yale men who shape environments out of light and sound—doesn't care whether Pulsa's mass entertainments are considered art or fun. They live and work together with their wives outside New Haven, Connecticut, in a roomy, old farmhouse where they compose perhaps the most startling of their experiments. The farm is hardly a retreat.

Pulsa lives within its work. The farmhouse, wired for sound and light, steps up the signals from the world outside, blazes and crackles with messages from out-of-doors, noises from the highway, plays of light on snow, linked electronically in a wildly erratic light-sound symphony projected into all rooms of the house and put together by a computer.

For the past three years, the members of Pulsa, all thirty or under, all Yale graduates, have pooled their ideas, their money (up to now, largely from grants) and cultivated an easy anonymity. "We want everyone to be aware of everything," they said, collectively: "With no levels of secrecy leading to higher levels of control." Trying out ideas, they find their life together as important as their output.

In their present work at The Museum of Modern Art until March 1, the Pulsa group fits their premise that everything is Nature into this city setting. The Museum's garden filled with its own sculpture is separated from the street beyond by a high brick wall and surrounded on three sides by (Continued on page 219)

Pulsa people, the Yale University group, bridging the gap between art and science with light-sound environments, one of which is now in the garden of The Museum of Modern Art in New York, consists of these seven men: *foreground, left,* William Crosby; *right,* Patrick Clancy. *Second row, left to right,* Peter Kindlmann, David Rumsey, Michael Cain, William Duesing, Paul Fuge.

8 GAMBLERS ON YOUNG ARTISTS: ART DEALERS IN NEW YORK

This unique group of serious art dealers—banded together only for this photograph—are separately embarked on adventure. These dealers, their galleries, and their artists are close, their lives meshed, their troubles and their successes melded. (For more about art dealers—and this group—see the article by Barbara Rose, the eminent art historian and critic, on the next pages.)

The imaginatives: bottom row, Mrs. Neil Cooper, a shy, attractive woman who runs the Paula Cooper Gallery and takes heady chances, usually winning, and Michael Findlay, a hat pushed back on his blond head, of the Richard Feigen Galleries. Another chance taker, David Whitney, who is wearing both a hat and a fur coat, runs the David Whitney Gallery on Nineteenth Street. Standing up, with dark glasses and a cigar, is Ivan Karp, a laughing man, owner of the O.K. Harris Works of Art on West Broadway. Below him is Arnold Glimcher, his coat collar turned up, who runs, with his partner Fred Mueller shown standing at the far right, the intense, informal Pace Gallery. Between Karp and Mueller is Klaus Kertess, a gentle dealer, director of the Bykert Gallery, specializing in still-difficult art. In the corner at the far right is Richard Bellamy of the Noah Goldowsky Gallery. A remarkable dealer, inscrutably friendly, his hair over one eye, he showed early on Claes Oldenburg, George Segal, and, among others, James Rosenquist.

PENN



LIVING THE ÉLAN OF ART LIFE

Dealers who are the

"Art in America is like a patent medicine or a vacuum cleaner. It can hope for no success until ninety million people know what it is," Marsden Hartley prophetically wrote in 1921. One wonders what Hartley might feel now that ninety million Americans, give or take a few, are being exposed through the press and television to the Pop art of Claes Oldenburg, who creates works in the image of, for example, a vacuum cleaner. Although the public for Oldenburg's vacuum cleaners is undoubtedly larger than that which existed for Hartley's vigorous Expressionist landscapes, even Oldenburg's public was not always so extensive. Before he became the sweetheart of the mass press, his rough papier-mâchés were nearly as hard for Oldenburg's dealer, Richard Bellamy, to unload, as Hartley's brooding oils had been difficult for Stieglitz to sell.

Today's proliferating network of high-rise, town-house, loft, basement, and closet galleries where ravenous aesthetes from Larchmont, Park Avenue, and Brooklyn Heights feverishly pursue *le dernier cri* is a relatively recent development. Despite the newness of a mass art market, however, it becomes increasingly a strain to remember the meagre years of the early 'sixties, when the art stars of today were living an austere existence. Then, their public consisted mainly of each other and of the handful of young, adventurous dealers willing to buy work at prices that ranged from $24.98 for an Oldenburg store object to $300 for a Stella black stripe painting.

This band of brash pioneers, which included Lawrence Rubin, Irving Blum, Kasmin, and Nicholas Wilder, were by and large the contemporaries of the generation of artists they discovered and promoted. Their activity, which remains to be documented, is perhaps the most fascinating and significant chapter in the recent history of taste. For the great swing away from Abstract Expressionism toward Pop and geometric abstraction that marked the opening years of the 'sixties was far more a matter of new patronage than it was a shift in the taste of museums or critics, who in those days followed the lead of the more imaginative dealers.

Because the art scene was not a money scene in the early 'sixties, the majority of the young dealers who preferred Pop and colour abstraction to Abstract Expressionism were attracted more by the life style of the art world than by the lure of big money. Such dealers as Richard Bellamy, Blum, Kasmin, and Wilder were only nominally "dealers." They lived the art life; they ate, drank, partied, and travelled with their artists.

In certain respects, this new pattern of the dealer as the artist's buddy and confidant rather than as some remote impersonal middleman was set by Leo Castelli in the late 'fifties. Advancing artists enough money to have a steady income—although they might be selling nothing—Castelli plunged wallet-first into the art world, inviting gallery artists to dinner, giving them parties, and always remembering their birthdays and Christmas.

Most of the new young dealers who followed Castelli's example in treating impoverished artists as social equals bought work outright at a point when no market to speak of existed for the work they were buying. True, they are cashing in today, as the rest of the world catches up with their advanced taste. At the time, however, many went into hock to support the artists they believed in without any real guarantee that they would ever recoup their investments.

One of the pivotal figures of this revolution in taste which took place around 1960 was the legendary and enigmatic Richard Bellamy. Co-director, with Ivan Karp, of the Hansa Gallery, an artists' cooperative located in a since-demolished brownstone on Central Park South, Bellamy possessed a quiet and authoritative manner and a gift for detecting significant talent even in its latency.

By now, Bellamy's eccentricity and inviolable personal integrity are an essential part of art world lore: The apocryphal stories surrounding his checkered career have multiplied to the point where he seems a cross between Siddhartha and Père Tanguy.

The son of a doctor from Kentucky and a Chinese mother, Bellamy has always had a remarkable, indeed inimitable style combining one part Transcendental Zen mystic, one part *poète maudit,* and one part canny operator—the part enabling him to get along as well with J. Patrick Lannan and Robert Scull as with the most sensitive artists.

According to one well-known artist, Bellamy's great gift was psychology, not aesthetics. The secret of Bellamy's infallible "eye," according to this source, was that he made all his judgments on the basis of his feeling about the artist as opposed to any feeling about the work, which often hardly existed at the point Bellamy became interested. Star of such beatnik movies as the Robert Frank and Alfred Leslie underground classic *Pull My Daisy,* friend to poets, jazz musicians, and all the homeless souls aimlessly roaming the city, Bellamy ran a kind of open house for the disinherited, first at the Hansa Gallery and later at the Green Gallery on Fifty-Seventh Street. In his best thrift-shop finery (his wardrobe has since improved along with his clients), he would, without really saying much, get across the message of a particularly hermetic work to an audience that included this writer, along with most of the other young art historians, critics, and artists bewildered by the new art of the early 'sixties.

My own contact with Bellamy was fortuitous if not decisive in opening up a world far more exciting than the closed one of the university uptown. As a student, I lived over the Hansa Gallery, where I frequently saw both Bellamy and Ivan Karp. They were both, in those days, more suspicious of the middle class than they are currently. As an obvious refugee from the bourgeois provinces, I evoked a certain amount of hostility with my naïve questioning.

artist's buddy, give money, and total love

BY BARBARA ROSE

I was persistent and they were generous. Bellamy, for example, would drag out small John Chamberlain sculptures and intimate pastels by George Segal, junk sculpture by Jean Follett and Richard Stankiewicz, drawings by Myron Stout, and collages by Alfred Leslie, patiently explaining their merits to a visibly square adolescent art historian.

After many months of proselytizing, he finally succeeded in selling me a papier-mâché relief by Oldenburg ("Celine Backwards," as I recall) for $125, but I never had enough money actually to pay for it. We both knew the sale was more or less of a charade, but business was slow in those days and illusion often substituted for reality.

In the back office at the Hansa, Ivan Karp smoked cigars and discussed old movies with great animation. Hunched over a typewriter, he spent most of the day writing an epic novel about the Visigoths. I often had to borrow tokens from him to get uptown to Meyer Schapiro's class at Columbia University. But I was always careful to return them later in the day so that he could get home to Brooklyn. Sometimes, I remember, I would see Schapiro himself at the Hansa, looking at Jan Müller's paintings.

Before the great trends of the 'sixties had been labelled, categorized, packaged, embellished, and immortalized, Bellamy regularly showed James Rosenquist, Robert Morris, Larry Poons, Claes Oldenburg, George Segal, Lucas Samaras, Donald Judd, and Mark di Suvero at the Green Gallery.

At the same time, in Paris, Lawrence Rubin held exhibitions of Morris Louis, Kenneth Noland, and Frank Stella at the Galerie Lawrence, then about as popular with the Parisians as Americans were generally during the extremes of Gaullism. In London, Kasmin gave a largely bored and uninterested English audience their first look at Anthony Caro and Richard Smith in his immaculate Bond Street gallery.

On the West Coast, in Los Angeles, Irving Blum gave up a promising career dubbing dirty movies to nurture his (sad to say still unrealized) dream of selling works by Larry Bell, Craig Kaufmann, and Robert Irwin to movie stars. Down the block on La Cienega, Nick Wilder hustled his college chums from Stanford to back a storefront gallery where he wanted to show such unknown painters as Ron Davis.

What these new dealers who burst upon the art scene, at the very moment that the market for Abstract Expressionism crashed, had in common was youth, optimism, flair, guts, and an energetic, if seemingly foolhardy, determination to be where the action was. At that distant point in time, Kenneth Noland was still teaching painting in Washington, D.C., and Andy Warhol was trying desperately to make enough money to quit illustrating shoe ads. Staking your life on their reputations seemed as potentially profitable as investing in real estate in Iceland.

As we all know, the climate changed.

Obviously, this is what these promising young people, who abandoned a variety of potentially successful careers to take a chance on untested, unknown artists of their own generation, were banking on. Anyhow, even if they were losing money, they were having a good time and escaping the vapidity and boredom of the middle class. Full of spirit and vitality, they were attracted to the excitement and élan of the art world. More than one, of course, had a streak of the gambler. Others, would-be artists or art historians, were greatly drawn to the uninhibited life style of Bohemia. Still others were attracted from the other arts to the painting and sculpture scene simply because it was more open and viable.

Kasmin, for example, was a poet happier to pursue his aesthetic interests as a peripatetic art dealer than as a *clochard*. Irving Blum left the theatre, where his dashing good looks might have made him a matinée idol, to devote his prodigious energy to cultivating the Los Angeles art scene. Nicholas Wilder, with his connoisseur's eye and quick mind, might have become an art historian. Instead, he tried to be the good lawyer his family always wanted, but law was not at that moment as exciting as the art world.

With neither professional art gallery experience nor family blessings, all three had difficult times financing their precarious debuts into the art world. Kasmin, an impish charmer whose travelling salesman's façade masks an intense and sensitive spirit, was fortunate to persuade the art- and fun-loving young Marquess of Dufferin and Ava to back him.

Irving Blum, on the other hand, inherited a going concern, if one uses the term "going" loosely. When he walked into the Ferus Gallery in Los Angeles one afternoon in the spring of 1960, his purist soul recoiled from the sight of the work of the thirty-three gallery artists taped to the wall. Eventually, he gained the courage to introduce himself to Walter Hopps, a shy, spectacled U.C.L.A. student who had taken courses in microbiology. He sat behind a desk, quizzically surveying a pile of loose papers and unsorted mail. Hopps and his wife, Shirley, ran the disorganized gallery as a shoestring operation.

The trials of "Chico" Hopps, Shirley Hopps, a beautiful young art historian who specialized in early Netherlandish painting, and Irving Blum, the tall, dark, handsome stranger from Arizona, are material for the great comic romance of the decade. But truth does outstrip fiction, and not even their friend movie director Dennis Hopper—one of the earliest, and one might add, one of the few original patrons of the Ferus Gallery—could do reality justice.

Today "Chico" is Acting Director of the Corcoran Gallery of Art in Washington, D.C., respected as a highly informal and knowledgeable authority on contemporary art. The Ferus Gallery has passed into history, but the Irving Blum Gallery is among the most successful galleries dealing in contemporary art. Of course, the rumour that Irving Blum had a trapdoor in the gallery, through which passed all the Frank Stellas, Ellsworth Kellys, Ad Reinhardts, and Roy Lichtensteins he could not sell, persists, keeping eager collectors guessing what treasures the back room on La Cienega might contain.

Unlike Blum, Wilder, and Kasmin, a fortunate few of the new dealers had family money. Although Lawrence Rubin, (Continued on page 221)

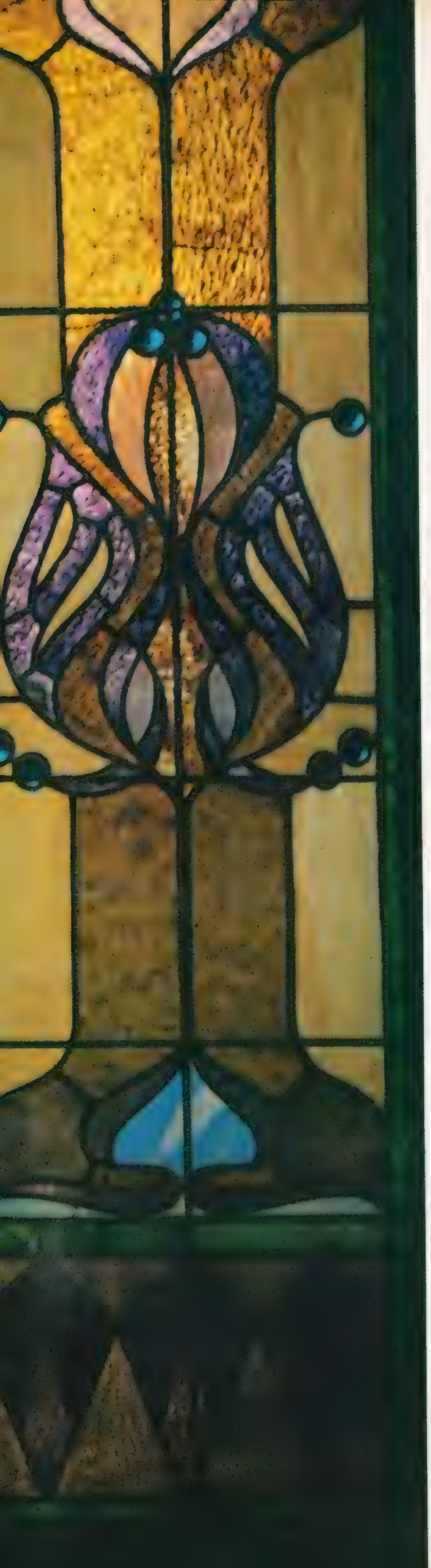
Clyfford Still, a gentle, stubborn painter who has gone his own way, remote from New York's art world for the past eighteen years, agreed to be photographed only for Vogue at his house in Maryland; *above*, Still in his Scots' beret. *Opposite*, a Still painting, called only "1960-B," in the Still exhibition recently at the Marlborough-Gerson Gallery in New York. (104½ inches by 86 inches)

SNOWDON

CLYFFORD STILL

POTENT FORCE, A MAJOR INFLUENCE IN AMERICAN PAINTING







Clyfford Still, an attractive man who talks constantly, frequently paints for days on end in his Maryland studio. *Left,* Still in his 1910 Maryland house, walking in the entrance hall with its stained-glass panels. On the wall, a 1967 painting. *Right,* Still's red-brick house with its white columns.

STILL, THE ENIGMA

BY KATHARINE KUH

Clyfford Still is an enigma and a challenge. Sometimes denounced, he is more often recognized as a pivotal figure in the American Abstract Expressionist movement, though his own work does not always conform to the school he sparked. Because he has stubbornly protected his privacy, his name is hardly a household word, but among artists and the knowing he remains a potent force and an elusive one. For years, he has personally avoided the "in" art scene, nor has he shown his canvases except in rare instances. He is very much a man who walks alone. The only other illustrious American painter to absent himself so pointedly is Mark Tobey. Yet both artists seem to be thriving, their late work often their best.

Those who resent Still most are frequently the very men he has influenced. Dates are bandied back and forth to prove "who did what first." Whether Clyfford Still or John Doe turned out the earliest "black painting" is of no great moment. What does matter is that certain dense dark canvases by Still, some dating from almost thirty years ago, opened the way to important discoveries. Beneath opaque blacks and other nocturnal colours he compressed energies that finally fermented into a molten existence of their own. With him pigment and colour were already one, but it was the surging undercurrents that turned his paintings into living organisms. He seemed to squeeze light out of black. His canvases no longer represented nature, but, charged with the immutable laws of nature, asserted their own physical identity.

It was especially these early works that changed the course of contemporary American painting, a fact that struck me forcibly when I recently visited Still in New Windsor, a small Maryland retirement town midway between Baltimore and Gettysburg. There the artist lives in an unlikely turn-of-the-century mansion decorated with white columns, next to a funeral parlour. The whole setting has an aura of serenity; it looks like a place to come home to. When I saw Still a few years earlier, he was established on a nearby farm where the barn served as studio and the modest house as home. In the latter, ceilings were too low and rooms too limited to see his paintings properly, but the adjacent barn with its ample white walls was a perfect setting. I remember walking in on a damp winter day, the barn empty except for three vast late canvases that illuminated the bare interior with a kind of exaltation.

Still has kept the farm and, when weather permits, continues to paint in the barn, for there size presents no problem. He can be as expansive as he wants, and, as a rule, his sumptuous canvases demand the sweep of unrestricted space. Because of inadequate heat at the farm, winter finds him working in the New Windsor house, a large house, let me add, that is dedicated to his work. Living space for himself and his family is comfortable, but top billing goes to the studio and to other rooms piled high with stretched paintings plus hundreds of rolled ones, some thirteen feet long.

(Continued on page 218)

SNOWDON

THE COMPLEXION SPECTRUM

MAKEUP AND SKIN CARE THAT MAKES THE MOST OF A SHADE OF DIFFERENCE

Skin . . . the body's veneer . . . smooth, even, lustrous . . . healthy . . . sexy. Whether its basic tone is the polished alabaster of an Arp sculpture, or the gleaming ebony of an Ashanti idol, a skin of beauty is a joy for as long as a woman can keep it. Talk about complexions has always had certain racial undertones. Are dark skins different from white skins? Are there racial differences in the structure and composition of skin that make for special care and treatment? We decided to investigate and found that a lot of myths have been bruited about. But in our discussions with doctors, chemists, makeup specialists and experts, we also found some interesting new facts and theories in answer to old questions. **Are there basic racial differences in the structure, quality, and texture of human skin?** Dr. Earle Brauer, author of *Your Skin and Hair*, and a number of other leading dermatologists say *no*. If, for example, sections of skin of 100 white and 100 black women are taken and examined under a microscope, scientists would have difficulty identifying the racial origins of the donors. The skin of the 100 black women *would probably show increased pigmentation.* (Pigment is a substance in cells and tissue that indicates degree of colouration by its amount.) However, the increased pigmentation in the skin samples could be due to prolonged exposure to sun and be present in the skin of a suntanned white woman and not present in the skin of a light-complexioned, untanned black woman. . . . **Who shows more variations of skin colour?** The term "black" covers a far wider range of skin colour variations than the term "white." Black includes the whole spectrum of dark shades and almost all the shades found among whites. In fact, each year an estimated 30,000 blacks, whose complexions might equally be categorized as white, and whose facial features and hair texture could also be attributed to whites, take up living as whites and to all extents and purposes cease being blacks in America. Carmen Murphy, the owner of a large cosmetics firm called Carmen Cosmetics that specializes in makeup for black women, feels there is also a wider range of skin tones or colour casts among dark-skinned women and counts some 35 variations of basic shading for them as opposed to 10 basic shadings for whites. . . . **Is the rate of aging indicated by deterioration of skin condition the same for both groups?** Dermatologists say *no. Black skins do age at a slower rate than white.* Here colour definitely counts, for the darker the basic complexion, the slower the aging process. The reasons, the doctors say, are a combination of genetics, environment, and skin care. The sun is the worst enemy known of a fresh, youthful skin. The melanin (dark brown or black pigment) content of dark skin, which is inherited genetically, protects dark skin from the sun like a filter. There is a *new theory, still unproven,* that the *pigment content of black and white skins is equal but that it acts and is distributed differently* . . . more evenly in black skin. Another factor is the traditional use of natural substances in the care and treatment of skin by black women from an early age. For generations black women have used products such as cocoa butter, mineral and baby oil, and petroleum jelly as an all-over skin treatment. These substances act as shields against cold, heat, and sunlight—elements that can chap skin, rob it of moisture, and age it. . . . **Is black skin more oily than white skin?** The answer say the doctors is *no,* but here many makeup specialists and black women themselves disagree. The reasons that dark skins often appear more moist or oily looking, the doctors say, are due to the way light reflects on dark skins, and the presence of more sweat glands in dark-skinned people. There is another (Continued, next page)



The particular smash of Charlene Dash

She's a model in demand, her complexion's well in hand: warm and brown as toast all over, alight with the gleam of burnished metal. What's her recipe, we inquired. "Soap and warm water every night. After that a moisturizer." What's her favourite evening look? The one she wears here. Ultima II Bronze Umber Cremefoam foundation on well-moisturized face. Cheeks brushed with peach blushing powder. Lids tinted with jade and gold leaf. Bare Face Gleamer swivelled on to highlight. Peachpot lipstick. All ingredients by Revlon. (Cutaway pony vest, by Bruce Rudow. To order at Henri Bendel; Sakowitz.)



THE COMPLEXION SPECTRUM



BERT STERN

(Continued) *unproven theory,* that the *layer of fatty tissue beneath the skin tissue layers is often thicker and more evenly distributed in darker women than in lighter-skinned women.* Heredity, environment, and diet have been pointed to as causes of the development of the fatty layer among dark-skinned blacks. But dry skin among blacks is prevalent and shows in the ashen look of dark skin in cold weather. . . . **Do black skins suntan and sunburn?** *Yes* say dermatologists. Darker skins need more sun dosage to produce tanning and burning, but when sunburn occurs its effects are the same redness —though it appears more as a darkening than as a reddening on very dark skin—and swelling as in all severe sunburn. When their skins are protected properly and the dosage of sun controlled, blacks with light to medium tone skin will tan more quickly and evenly and get a better depth of colour than light-skinned people. . . . **Are black skins more or less susceptible to skin diseases like cancer?** Doctors say *black skins are less susceptible to skin cancer and other skin diseases such as acne.* Again the even distribution of pigment and pores is thought to be a crucial factor in dark skin's protection. . . . **Are black skins more or less susceptible to scarring?** This time, the doctors said *black skins are more susceptible to the formation of scar tissue.* The theory is that black skins heal at an accelerated rate and produce keloids, thickened excessive growths of fibrous tissue. . . . **Is special skin care necessary for black skin?** In general, *no.* Black or white, all skin needs similar amounts of cleansing and stimulation; lubrication—especially around eyes and throat; protection against sun and moisture loss. . . . Since dry skin cells show up more against dark skins, black women tend to be more aware of dryness, do more about it. But skin colour, ordinarily, has nothing to do with skin regimen. . . . **Is special makeup necessary for black skin?** In general, *yes.* Foundations and powders formulated for white or light skins have fillers that grey dark skins. Simply substituting dark filler substances like umber to makeup for dark skin tends to turn it unnaturally red or yellow. Fast in the development now are new makeups for dark skins, special formulae for black skin colours and tones. They're coming from Flori Roberts, a white woman, who pioneered with Melanin Makeup, and from such black-owned cosmetics brains as Barbara Walden, Carmen Cosmetics, Libra, Afram House. And most of the other makeup-makers have something either in fact or in the planning stage. . . . Right now, the newer transparent, translucent makeups are working for everybody. . . . As far as the mouth goes, Barbara Walden has both a lip lightener and a lip darkener to even out, before lipstick, "the usual one-lighter-lip, one-darker-lip mouth of the black woman." . . . As one black cosmetics chemist put it, "Black can be even more beautiful."

Skinkeeping news: A.M. *New two-step morning exercise to give a face a workout while you work out the day's agenda starts with a cream, goes on to a lotion. Charles of the Ritz is the exercise master, and Step I is a crisply fragrant green cream to gentle on face and throat after washing, leave on ten minutes while it puts sleepy skin on the qui vive. . . . Sponge off with freshener. Then, before makeup, apply Firmesscence 770 Lotion, a soft lemon blend of moisturizing oils and mild astringents that brings out the best in makeup and skin all the lively-long day. . . .* **Skinkeeping news: P.M.** *"Black skins, white skins, redskins: the eye and throat areas are the first to go," one dermatologist was mean enough to tell us. There's a new something to go to bed with that helps the going-going from turning gone. To Estée Lauder's wondrous Re-Nutriv collection of skinkeepers, three new zips: a cleanser, a tonic, and the heart of the matter, Re-Nutriv Extract, all thenourishing goodness encapsulated in a bottle or in six tiny vials. If you're already addicted to Re-Nutriv night cream, you'll want to use this in addition for the precarious spots—under eyes, under chin, around mouth. . . . And if you think the world of your skin, you may keep a few drops working for you by daylight as well as after dark. . . .*







BEAUTY *bulletin*

What's the BEAUTY'S SECRET?

SPY AT THE DRESSING TABLE GETS 9 BEAUTIES TO TALK

Ask a dazzler what her beauty secrets are, and she may start right out by assuring you she has no secrets, furthermore she's not a beauty. . . . What's going on, then, that makes her look so great? Spy at the dressing table presents here a few clues to the firm beauty commitments of nine spectacular women. . . .

MRS. VERNON TAYLOR may look as fragile as the hothouse flowers she loves. But, in fact, she blooms beautifully in the most rugged terrain, the nippiest clime; spends a great deal of time skiing high in the Rockies, riding to hounds in Virginia, striding over damp Scottish moors. . . . How then does this slight woman with the silvered-blond hair and smokey-blue eyes keep her amazing skin, her unfailing polish? Ann Taylor applies the great athlete's unswerving concentration to everything she does; gives the same disciplined thought to attaching a false eyelash as she does to practicing dressage in her Denver riding ring. . . . "Women should grease, grease, grease. And you have to spend time on it. . . . Hours of creaming can't take makeup off without soap and water as well. . . . In cold weather, lip gloss is not enough. Must use that plus lipstick." . . . She has at least a dozen falls, which she anchors across the top with a thick twist of her own long hair. . . . She wears false eyelashes on the top lid—"Lower lashes are amusing only for the very young." . . . "The main thing is to be healthy and rested." Ann Taylor's life and her great looks are obviously one wonderful circle—one giving to the other. . . .

CHÉR BONO. *Wife of Sonny. Mother of Chastity Sun. Talented and happy Californian love-rock-folk singer. Chér of the beautiful shape, the golden skin, and the incredible hair. Chér who says "you don't have to be perfect any more . . . people now appreciate the imperfect. Lucky for me or I'd never be any place." Lucky for her she has great individuality and her own brand of beauty—brushed-straight-up brows, long, strong, cut-absolutely-square-across nails, false lashes on her top lids that were meant for the bottoms. Chér who does leg-ups for her unbelievably good legs but never sit-ups because Sonny says they can overdevelop the stomach muscles. Chér who washes her streaming, Indian-black hair every day in the shower and towels it dry. And finally Chér the many-times blessed who can eat pasta with every meal, drink chocolate malteds by the quart . . . because she never gains weight. . . .*

PRINCESS EGON VON FÜRSTENBERG, an olive-skinned Belgian beauty, was married last year to the prince she met when both were students at the University of Geneva. The first thing that strikes you: her marvellously calm manner. And then, wham: her eyes, brilliantly brown and often surrounded by violet, a violet line in the lower rim, violet eye shadow all around to make them look bigger. She outlines her mouth with brown eyebrow pencil, fills in the outline with lip gloss. Otherwise—"I am a child of nature." She uses only baby oil for facial cleansing; prefers her own dark hair worn long and loose to her cache of hairpieces. . . . Her greatest trick? "Turbans. I got the idea in India. I wear them in the sea, enormous turbans that I wrap and wrap and fix myself. They look wonderful in the water." . . . (Continued next page)

Minnie Cushing Beard, long on motion

She's six feet long, and every foot is just where it be-longs: long arms, long legs, long light-streaked brown hair, all topped by a handsome face with wide sweeping eyebrows, clear-brown eyes. Motion is built into her life—riding, surfing, bicycling, and "walking a lot in New York." She's a gloss and gleamer girl who thinks it's a luxury to have her hair washed—does it herself and likes it set straight, rather than just dried that way. The epitome of natural beauty, she doesn't, "just can't" pluck those great eyebrows, takes an interest in health foods, organic honey, everything healthy. . . . (Healthy bracelets on her wrist here, platinum, diamond and rock crystal by David Webb. Hair by Alan Lewis-Freelancers, with Leon Buchheit hairpieces.)

PATRICK LICHFIELD

MARTA MICHELE HEFLIN *is a soap-and-water girl, and everything else that's wholesome. A fact you might guess from one look at this bouncy young actress who beams dazzling good health with as much gusto as she dances her way through her current rock show,* Salvation. *Take iceberg lettuce. Marta does: one head of it a day. Loves celery and carrots and simple food. "I don't drink. I just don't like the taste." Washes her shiny, swingy Dutchboy blondish hair with baby shampoo every day. Doesn't set it. Moves superbly, her shoulders low and square and straight, her neck as long as it could be. She's trained. Exercises each morning. Relaxes with yoga each night. Drinks eight glasses of water every day. Makeup? Lip gloss, a nectarine lipstick that tastes good, and lots of mascara on her long lashes. Control of mind and body is Marta Heflin's theme. "I try to keep happy too." What makes her happy? "Being in love" and there goes that enchanting, face-splitting grin again.*

PILAR CRESPI. Delicious young Italian. Grew up in Rome, currently discovering, and working in, New York. A willowy 5'10", with dark eyes and long dark hair—"I like it very very long"—Pilar learned her lessons at the dressing table of her beautiful mother, Countess Consuelo Crespi. "She taught me since I was extremely young to take care of my skin." This means cold water and glycerine soap in the morning, lots of cleansing cream at night—and, in arid New York, the ubiquitous eight-hour-cream. Pilar loves a tanned summer face, that's her time for green and purple eye shadow, sometimes even orange and black. In winter she switches to ice-pink shadow, black liner, pencil in the crease and black powder found in a New York drugstore over the top. Also, she says "I love rouge, soft beige lipstick and white eyegloss beneath the eye." What gets her special attention? Skin toning. "Always a rather cold bath, then an ice cold shower." . . .

CHRYSSANTHE GOULANDRIS. *"Chryssy is a girl who can do things" said a friend. Born in Greece, studied at the Sorbonne, fluent in Greek, French, and English, a very young, shy, peaches-and-honey beauty doing very seriously right now: photography in New York. What's in her beauty picture? Lots of attention to her black hair which is long but fine. For this: baby shampoo and a protein conditioner from Alexandre in Paris. He cuts it, too; has a special way of twisting the hair in coils, then pushing it up so the ends stick out. These he burns by passing a candle quickly under them. "Don't try it yourself" she warns. At night she pulls it into a knot on top with little tendrils at the sides. In the water, which she loves as much as she does sailing, water skiing, and riding, "it just gets wet." She blows it dry afterward, ties it up in long gypsy scarves. . . . She eats only once a day. "I dislike breakfast and try to avoid lunch." What does she think about beauty? "Oh, to sleep, to be happy and calm, that's the thing."*

NAOMI SIMS. She's polished warm black, all lean, and very rare. A Pittsburgh born, 21-year-old, New York-based model who loves to travel, loves the thought of exotic countries where one can not understand the language, Naomi carries her beauty secrets about in a small silver vase hung round her neck. Sometimes it's rosebuds, sometimes body lotions, or her favourite cream. Simplicity is her new beauty rule. It is easier for blacks now because more makeup is available to them. Black skin should be warm—full of reds and yellows and orange—like the earth in Brazil. She evens her own warm brown tones with Revlon's Demi-Makeup. Uses Fabergé's Clay rouge very high on her cheekbones, eyebones, around her hairline and on her chin. Likes her face to look polished, puts Borghese Florentine Umber on chin, temples, and forehead, Gold on her eyelids. Her own short, thick lashes instead of false ones are now all part of the simplification. Eight-Hour cream is her love. It goes round eyes and fingernails nightly, on her lower lip instead of lipstick, and even on her hair during a heat treatment. Her short, impossible-to-grow hair she simply pulls into a fake pigtail or a tiny chignon stuck with tortoiseshell or silver pins. . . . "I have an enormous appetite, adore French food and candy," said this willow-wandy girl. . . .

Mrs. George Plimpton, beauty in action

How does Freddy—that's her real name—Plimpton keep up with George? "I don't. We each have our various bags." . . . It is indeed hard to keep up with Freddy. A small honey-blonde with wide green eyes, Freddy runs—on the beach, in town. She paints, she draws, she takes pictures, she makes her own clothes, she needlepoints. She has an enormous interest in wild game, its conservation and preservation, and right now is earnestly whipping along in New York a conservationist group, Friends of the Earth, just founded in San Francisco. . . . When she has time, she exercises with Manya Kahn, puts on tawny makeup as here, draws her hair back into a low chignon so that the shape and proportions of her head and throat are perfectly revealed. When she doesn't have time, she just doesn't. . . . Action is her exercise, her cosmetic. . . .









SPACE FOLLIES

The Alwin Nikolais Dance Theatre

The Alwin Nikolais Dance Theatre is a kind of intergalactic space follies that mixed light, sound, and dance for years before the term "mixed media" occurred to anyone. Nikolais uses prickling light patterns and ingenious props to multiply his five girls and five boys into dozens—as in his newest dance, *Echo*, shown here. Sometimes he turns them into other-world machines or dream-sequence plants. Sometimes a prop—the tent in *Tent*—works as an extra dancer. Or the dancers' costumes are so inventive that any sense of the human body is strictly subliminal. Perhaps the most entertaining of the modern dance troupes, Nikolais's contrasts movement and colour of almost classical sweetness with music often sharp, bitter, or noisy. Alwin Nikolais, a white-haired man who looks like a sci-fi movie physicist, said: "The artist is the champion chooser." For his troupe he is the chooser. A choreographer, he began exploring light projections in 1951, stumbled onto *musique concrète* when the tape recorder was invented. Now he composes twitterings, whacks, bangs, hisses and shrieks on a Moog synthesizer, then tapes them. He creates hundreds of slides to be programmed on twelve light projectors by painting, collage, and photography. Most recently Nikolais did the remarkable costumes and choreography for the space creatures in Gian Carlo Menotti's opera *Help, Help, the Globolinks!* The Nikolais company is not fascinated by despair or ugliness. Taking the whole stage, this group holds it—experimental but not obscure.





JIMMY BRESLIN

Alone, the author of the rackety novel *The Gang That Couldn't Shoot Straight* forms a fascinating group

Wherever Jimmy Breslin, who is packed into his skin without an inch to spare, goes in New York, he brings with him either in person or in anecdote a bunch of the most extraordinary people, whom he calls "his people." Although most of those who have heard of these adventurers believe them mythical characters, they are alive, Breslin has said. In fact, many of them are more alive than the characters in his funny, quick book, *The Gang That Couldn't Shoot Straight,* which has sold, so far, almost 60,000 copies, has been bought for the movies for more than $200,000, and has been effectively promoted by Breslin, who ranges the country telling television and radio audiences in his roughly tender, fat voice about his friends. They include Fat Thomas, who has every bad habit plus fifty-two arrests; Marvin The Torch, who is in the insurance-fire business at four in the morning; Robert J. Allen, who likes his name spelled correctly but can't do anything correctly; Johnny McGuire, The Enemy; Norton W. Pepe, a helpless gambler who, if his numbers win, almost collapses with cardiac arrest; and Nunzi, formerly chauffeur for Lupo The Wolf, who has eleven warrants out for murder, just in Italy. According to Breslin, the bosses of the Five Mafia Families in New York all go to church on Sunday but Monday nights go with their wives and children to the same nightclub for the early show. In contrast to all this, Jimmy Breslin is a neurotic, charming, big, affectionate man with six children who lives quietly in Queens, New York. Arduous, restless, he has the dignity and the commanding presence of a great Whig host.

JACK ROBINSON

American Spring Collections



The soft and languorous ones





Lightly blows the lilac, left: the smallest, lightest little Ganymede dress of lilac matte jersey with drawstring neck and sleeves, low gathered waist. Traina Boutique by Judith Wister, of Jasco silk-and-rayon jersey. About $110. At Lord & Taylor; Stix, Baer & Fuller; Sakowitz; I. Magnin. Boar-tooth belt by Edith Louthian at the Galeria de Arte Primitivo de la Amazonia. Gently flows the navy, right, in easy gathers all the way—navy jersey smocked through the midriff, with sleeves smocked all the way past the shoulders to a high neck banded here with polished silver. Dress by Scott Barrie, of rayon chiffon jersey (Tussah Fabrics). About $110. At Bloomingdale's; G. Fox; Godchaux's. Choker and rings by Andrea Aranow for Dakota Transit. Platform sandals by Battani. Coiffures on both pages: François of Kenneth.



Softly, softly flow the jerseys

Black jersey, ardent with feathers, left: a midi dress for the girl to whom coquetry is as natural as breathing—shawled and covering and just rippling along, with tendrils of ostrich blowing around the throat, the wrists, the legs. Donald Brooks; Jasco wool, knitted in America. Bonwit Teller; Nan Duskin; Dayton's; Swanson's. David Evins sandals, to order: I. Miller. François of Kenneth coiffure. The languor of a djellaba, right, and the suppleness and muted shimmer of greige silk jersey—an ankle-length dress edged in jewel-embroidery; by Chester Weinberg; Jasco fabric. At Lord & Taylor; Halle's, Cleveland; Shillito's; Sakowitz. Sandals from I. Miller. Coiffure by Phillip Mason of Vidal Sassoon.





PENATI

Navy knits—all softened up and wrapped to go



A little white, a little fringe, right, to soup up a navy mini-knit—white buttons, white-banded sleeves, long white boots, and a fringed navy sash. By Kimberly, of wool knitted in America. About $75. Bergdorf Goodman; Julius Garfinckel; Jordan Marsh, Florida; J. W. Robinson. Sash by Elegant. Bruce Rudow rings. El Greco boots. Have designs on a jacket this spring, centre—like this printed wool jersey in navy and white, just thrown over a long, wrapped, navy silk shirt and rust wool-jersey pants. Halston turnout. Bloomingdale's; Sakowitz. Shoes by Halston. Fringe it up, far right—wrap a dangly navy leather sash around a navy-and-white knit pants suit. Kimberly turnout with a white turtleneck, of wool knitted in America. About $155. Lord & Taylor; Woolf Brothers; I. Magnin. Sash: Elegant. Charles Jourdan patent boots. Coiffures by François of Kenneth.

American Spring Collections



PENATI



Crushy little jerseys with bang-up fringe

Wrapped-up, scarfed-up grey wool jersey, far left: the tiniest wrap dress with a white leather sash worn as a scarf and fringed to the boots. By Donald Brooks. At Saks Fifth Avenue; Halle's, Cleveland; Dayton's. Sash by Elegant. Boots, made to order: I. Miller. Navy-and-white geometrics, left: big, bold print on a soft little shirtdress wrapped in fringy white leather and worn with shiny white boots to the knee. By Goldworm; Trevira jersey. About $55. Mid February at Saks Fifth Avenue. Sash by Elegant. Latinas boots. Coiffure: Stephen of Vidal Sassoon. Have a field day with this navy jersey, right: wear it over pants, or with bright red tights...crush the line at the middle with lots of leather thongs...or do it this way, with a snakeskin sash dangling fringe, plus long white boots cuffed in navy. Wool jersey dress and blazer: Rodrigues for Peter Clements; about $200. Saks Fifth Avenue; Jacobson's, Michigan; Neiman-Marcus. Sash: Andrea Aranow for Dakota Transit. Herbert Levine boots. Coiffures, here and far left: Phillip Mason of Vidal Sassoon.



Poncho dress, coatdress... soft and wrapped



A great flanged square of a dress, soft and wrappy as a poncho, left: simply so much ombré taupe silk stitched along the arm and down the side. Nothing easier to pull around you...closely, loosely, lightly, snugly, any old—or new—way you like. Trigère poncho dress, at Bonwit Teller; Nan Duskin; L. S. Ayres; Neiman-Marcus. Marvella pearly ropes. Charles Elkaim cross. Berkshire tights. Shoes: Pappagallo. Coiffure: Phillip Mason of Vidal Sassoon. The wrapped coatdress in mauve wool jersey, right, so soft and shrug you could put it on with both eyes shut—just wrap the skirt to one side and loop the sash. By Geoffrey Beene; about $240. Lord & Taylor; Bramson; Montaldo's; Neiman-Marcus. Looped silk print scarf wrapping the head, by Odyssey. Jewelled plaque by Sant' Angelo for Whiting & Davis. Hanes tights of Cantrece nylon and Antron nylon.

PENATI




HORST

Mrs. Wyatt Emory Cooper

GLORIA
THE GREAT'S
PATCHWORK BEDROOM

"It is partly Japonaiserie by Whistler,
an Oriental dream of Vuillard,
Boris Godunov interpreted by Sarah Bernhardt,
and Catherine the Great's idea of a dacha,
a hideaway in mediaeval Russia."
Horst

PATCHWORK BEDROOM

The room dances. . . . The floor glints and gleams like terrazzo, its parts quarried from a through-the-looking-glass land where anything that can be imaged becomes real. . . . The walls and ceiling vibrate like the candle-lit, mosaic-covered chapels of Ravenna's Romanesque churches, and its furnishings and fixtures are a curious conglomeration of diverse elements in as richly-complicated crossbreeding, as exotic variation, as the empire of Catherine the Great.

This is the bedroom of Mrs. Wyatt Emory Cooper, who is also, (Continued on page 220)

HORST





Opposite far left: Close-up, the patchwork floor covering of highly varnished, square and rectangular pieces of brightly patterned fabric, has the feeling of old-fashioned linoleum in a Mondrian-gone-mad pattern. *Opposite above:* The enamel-white mantelpiece displays one of Mrs. Cooper's favourite pieces—a Victorian wedding memento with bride and groom figures in a garden whose flowers and trees are made of tiny shells. The English Chinese-style desk, left, is an old family heirloom as is the Queen Anne chest which conceals a television set. In the foreground are a petit-point-covered 17th-century French bench and Elizabethan jewellery chest, embroidered with seed pearls. *Opposite below:* The room is entered through its own little closet-lined foyer covered with red and white gingham fabric. Above the sofa is one of Mrs. Cooper's collages of the Virgin and Child. The ivory figure of the Virgin and Child is French 14th century. *Above:* The draperies were originally supposed to be lined but were not to retain their translucent, stained-glass effect. *Left:* A collage of a cavalier by Mrs. Cooper.

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

L. A.: The ankle-length skirt for the street

5



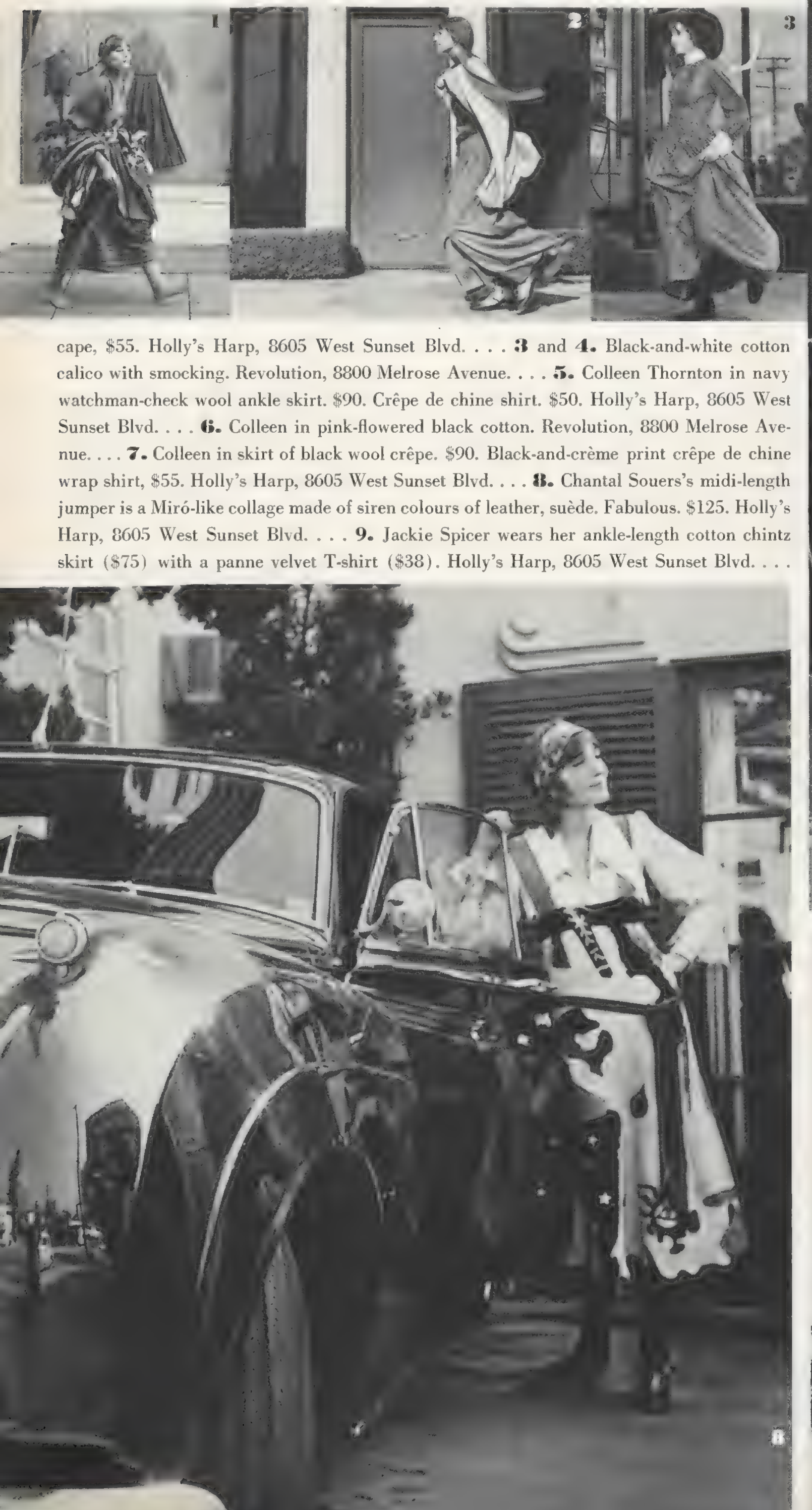
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7



Los Angeles: Girls out here love the sidewalk-dusting day dress, too. . . . Here, Chantal Souers whipping along in three versions with how-the-west-was-won overtones. . . . **1.** Striped cotton worn with a shawl, a scarf, and bare feet. Skirt, $65. Reva's, 9612 Brighton Way. . . . **2.** Brown tweed ankle skirt, $90. Crème crinkle crêpe cape, $55. Holly's Harp, 8605 West Sunset Blvd. . . . **3** and **4.** Black-and-white cotton calico with smocking. Revolution, 8800 Melrose Avenue. . . . **5.** Colleen Thornton in navy watchman-check wool ankle skirt. $90. Crêpe de chine shirt. $50. Holly's Harp, 8605 West Sunset Blvd. . . . **6.** Colleen in pink-flowered black cotton. Revolution, 8800 Melrose Avenue. . . . **7.** Colleen in skirt of black wool crêpe. $90. Black-and-crème print crêpe de chine wrap shirt, $55. Holly's Harp, 8605 West Sunset Blvd. . . . **8.** Chantal Souers's midi-length jumper is a Miró-like collage made of siren colours of leather, suède. Fabulous. $125. Holly's Harp, 8605 West Sunset Blvd. . . . **9.** Jackie Spicer wears her ankle-length cotton chintz skirt ($75) with a panne velvet T-shirt ($38). Holly's Harp, 8605 West Sunset Blvd. . . .



CHARLES BUSH



More on next page

VOGUE'S OWN BOUTIQUE *Continued*



CHARLES TRACY

"Anybody can make a movie today," **1**—if he has the spirit, the fortitude—and the talent. David Watts (above, gesturing in the tennis sweater) had an idea, gathered together some talented friends—they worked out a script, costumes, the camera angles, took off for Central Park, have now edited a two-and-a-half-minute short, *The Attempted Rape of Daphne by Apollo*—all misty dreamlike rose-apricot-tinted colour. . . . It will be shown at one film festival. . . . Now seems to be the time for amateurs with professional talents, good ideas, to get cracking on films—audiences want them, people will put money behind them. . . .

London: "Everyone is ordering boots." Every attractive American passing through—all the delightful, imaginative, London dresser-uppers—are having boots made to the knee, above the knee, and mid-thigh, in black satin, black velvet, moiré, in brilliant colours of scarlet, purple, sapphire blue, emerald, suède, in shiny leather or snakeskin—and in bright cotton canvas for next summer. . . . At the Chelsea Cobbler, 33 Sackville Road. . . . The boot is now a basic bottom of fashion, absolutely essential to balance off the shortest mini skirt, the three-quarter or maxi coat or dress. . . . Boots are proportion creators—look nice with chains across instep, sometimes leather tassels. . . .



EWA RUDLING

Tokyo's *Hair* hero, 2, Claude, is alternately played by two young actors. One, Katsumi Kahashi (stage-known as Topo), was photographed in a tranquil mood in Paris, one of the twelve cities where *Hair* is now raising the roof and pushing long hair—namely, New York, Chicago, Los Angeles, Las Vegas, San Francisco, Toronto, London, Paris, Berlin, Copenhagen, and Sydney.

The Halston Collection—

a story of lengths. In just one year, Halston has become such a super source of fashion—he seems to know what we want, and should have, to wear. He understands about hemline length—exactly where to stop it—for the best proportion. Here, at the opening of Halston's spring collection, his variety of hem lengths. . . . All, in Halston's boutique, Bloomingdale's. . . .

Two lengths at once ***Below the knee coat, pants*** ***Shawl, slit skirt, boots*** ***Below the knee***



CHARLES TRACY



***This is Tony's plant stand,* 3.** What's special about this new, only-plants shop is Tony (right in his shirt from O Boutique at Bonwit Teller S'fari Room). He understands the earth and green growing things. He cares. And he'll tell you how to take care of your new plant. Mother Nature, 1080 Third Avenue. . . .



***5. Snakeskin boots*—they lace up the front like ice skates, look so sexy covering legs peeking out of Halston's front-slit skirt. By Beth Levine for Halston. To order. Halston. Ltd., 33 East 68th Street. . . .**



1. Remember when wearing two belts at once seemed almost one too many? Now five at once may be not enough. This is the way Halston wraps a waist with a rainbow of suède belts. $6. Halston boutique, Bloomingdale's. . . .





***Crocheted caps*—good commonsense fashion, keep you toasty warm. . . . 6.** Naneen Shaw's flapped cap, oatmeal colour with dobs and knobs and designs of bright colour. $35. By Susan Andersen at Serendipity III, 225 East 60th Street. . . . **7.** This is the cap that *all* of Adolfo's customers are keeping warm in—and you also get a matching muffler, as Lynn Sutherland did. Both hand-crocheted. By Adolfo, 22 East 56th St. . . .

BERRY BERENSON

Day ankle lengths ***Shorts suit*** ***Long wrap skirt*** ***Floor-sweeping crêpe*** ***Scarf top to fingers***



More on next page



1



2



3



4

The Gypsies

Today we all love to dress like gypsies—street gypsies, Spanish gypsies, Romanian, Ukrainian, unknown, unnamed gypsies—but some have always understood the allure. . . . Just the other day we found this Vertès sketch in a 1935 French Vogue—**1.** Mademoiselle Chanel dressed for a ball—a beautiful alluring gypsy then, as now. . . . **2.** One of Giorgio di Sant' Angelo's 1970 gypsies—a dashing, rambunctious mélange of pleated cotton print patterns. Sant' Angelo Boutique, Saks Fifth Avenue. . . .

JACK ROBINSON

The Gypsies Pablo and Delia

3. They came to New York from Brazil with no English but all that talent. Now they're in London working for some boutiques there. You can find here some of their wonderful leather handbags, their fantasy hand-painted accessories, like, **4.** Delia's dolly shoes—just delightful—silk painted in the colours, the happy images of a technicolour dream. To order, $80. **5.** The leather dog collar lacquered in blue, emerald, palest-violet butterflies. $28. **6.** The leather wristlet—painted purple, magenta, with purple and golden tassel to swing on the hand. $25. All these Pablo and Delia's at Betsey, Bunkie and Nini, 237 E. 53rd St. . . .

BERRY BERENSON



5



6

VOGUE'S FASHIONS IN

Travel

BY DESPINA MESSINESI

Pocket notes on new Swiss-ness

Some of the world's most relaxing, civilized, and significant cities are in Switzerland. Here, some notes collected from people who linger there.

In Geneva, as international as it is Swiss, the mood is light: the pace, fast. People from all over the world meet as unexpectedly as they might at a cocktail party. . . . New and notable faces —French, Italian, and German—streaking through town usually turn up at Griffin's, a new elegant place for dinner. . . . On Grande Rue, there are the Krugier Art Gallery and Moos Gallery, two of the most active on contemporary art in the city. (Another distinguished gallery is Beyeler of Basel.) . . . After gallery openings, people tend to go to Roberto for Italian food. . . . The most famous cigar dealer in the world is Zino Davidoff who sends cigars to distinguished clients from his shop at rue du Marché 40. (His fascinating new book is *Connoisseur's Book of the Cigar*, published in New York by McGraw-Hill.)

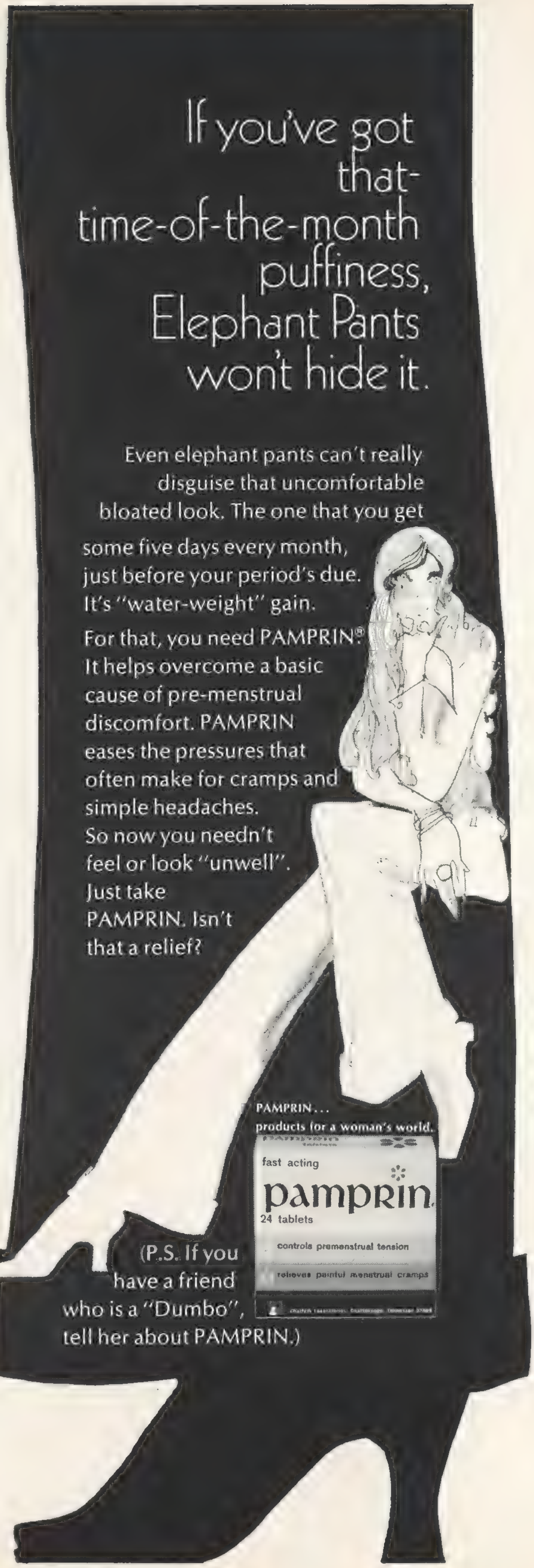
A fresh-air setting for lunch on any sunny day—the heated pool and terraces in the park of the Inter-Continental Hotel. . . . Solid establishments: L'Amphitryon, the restaurant in the Hotel des Bergues, and Le Gentilhomme in the Hotel Richemond. . . . A fresh escape is to dine at Geneva's enormous new Cointrin air terminal on exceptionally good food. There, new comforts for passengers—underground moving walks to and from planes.

A calm, hilly city, Lausanne has many rich non-Swiss living at the Lausanne-Palace, a hotel with the feel of a resort and a skill in coddling guests. Its card room is an undisputed institution. . . . The Beau-Rivage-Palace, one of the world's great hotels, set in superb gardens along Lake Geneva, has a staff that seems only to whisper to its titled guests. . . . Written on a black-and-white box at the entrance of St. François Church: "Pains pour Pigeons." . . . La Grappe d'Or, a multi-star restaurant, provides these for its guests' dogs: plaid rugs, bowls of water, and take-home food in bags marked, "pour votre ami."

The man at the centre of the luxurious Baur au Lac Hotel in Zurich is its concierge, a soothing power. . . . Zurich's newest discothèque is Blackout. . . . The Zurich Airport Hilton, scheduled to open early in May, stretches long and low on the meadows of a dairy farm where cows still graze.

In Basel, another treasure-house of banks, there is a storehouse of great art: The Art Museum owns two round portraits, the size of tea saucers, by Cranach the Elder, of Martin Luther and Katherina von Bora, his wife, who, if seen at close range, obviously is suffering from conjunctivitis, or pink eye.

GOING THE SWISS WAY: Every evening from New York, two Alpine-white Swissair jets take off for Switzerland: Both fly nonstop, one to Zurich, one to Geneva. The fare to either city is the same. A new attraction for first-class passengers—good only until February 28—is the round-trip excursion price for a stay of not less than fourteen days, but not more than thirty: $684, instead of the regular $834, for a round-trip first-class ticket. A special for skiers, Swissair sells, for $11.95, sturdy canary-yellow vinyl ski cases to hold skis, boots, and poles. With or without a case, Swissair charges a flat $8.34 for flying ski stuff across the Atlantic. Both skis and passengers travel well, for Swissair gives a damn.



The best looks from the American Spring Collections, ready across the country.

Stores which have clothes based on the fashion ideas in this issue:

Abilene, Texas ..... Ernest Grissom's
Akron, Ohio ..... M. O'Neil Co.
Allentown, Pa. ..... Nan Carlby
Altoona, Pa. ..... Brett's
Atlantic City, N. J. ..... The Needle Craft
Baltimore, Md. ..... Hutzler's
Beverly Hills, Calif. ..... I. Magnin
Billings, Mont. ..... Doyle's
Bloomington, Ill. ..... Paul Anderson
Bluefield, W. Va. ..... The Thornton Co.
Boston, Mass. ..... Jordan Marsh
Buffalo, N. Y. ..... L. L. Berger
Canton, Ohio ..... Stern & Mann
Carmel, Calif. ..... I. Magnin
Cheyenne, Wyo. ..... National Furs & Fashion
Cincinnati, Ohio ..... Shillito's
Clarksburg, W. Va. ..... Broida's
Cleveland, Ohio ..... Halle Bros.
Columbus, Ohio ..... Lazarus
Del Amo, Calif. ..... I. Magnin
Detroit, Mich. ..... J. L. Hudson
Elmira, N. Y. ..... The Gorton Coy
Englewood, N. J. ..... The Brooke Shop
Eugene, Ore. ..... Kaufman Bros.
Evansville, Ind. ..... DeJong's
Fresno, Calif. ..... I. Magnin
Glendale, Calif. ..... Webb's
Grand Rapids, Mich. ..... Alice Jane Dows
Great Neck, N. Y. ..... Clothes 'n Things
Greenwood, Miss. ..... DeLoach's
Hattiesburg, Miss. ..... The Vogue
Hopkinsville, Ky. ..... Arnold's
Houston, Texas ..... Sakowitz
Huntington, W. Va. ..... The Style Shop
Indianapolis, Ind. ..... L. S. Ayres
Jackson, Tenn. ..... Holland's
Jacksonville, Fla. ..... Furchgott's
Kansas City, Mo. ..... Harzfeld's
Kent, Conn. ..... The Barn Shop
Lafayette, La. ..... Wormser's
La Jolla, Calif. ..... I. Magnin
Little Rock, Ark. ..... M. M. Cohn Co.
Los Angeles, Calif. ..... I. Magnin
Louisville, Ky. ..... H. P. Selman
McAllen, Texas ..... Ladies Supply
Memphis, Tenn. ..... Levy's
Miami, Fla. ..... Jordan Marsh
New Orleans, La. ..... D. H. Holmes
Oakland, Calif. ..... I. Magnin
Ontario, Calif. ..... Musette's
Palm Springs, Calif. ..... I. Magnin
Palo Alto, Calif. ..... I. Magnin
Pasadena, Calif. ..... I. Magnin
Philadelphia, Pa. ..... John Wanamaker
Phoenix, Ariz. ..... Goldwaters
Pittsburgh, Pa. ..... Joseph Horne
Portland, Ore. ..... I. Magnin
Providence, R. I. ..... Cherry & Webb
Richmond, Va. ..... Thalhimers
Ridgewood, N. J. ..... Jenny Banta
Rochester, N. Y. ..... B. Forman
Rockford, Ill. ..... Edith Parrish
Sacramento, Calif. ..... I. Magnin
Salt Lake City, Utah ..... Z.C.M.I.
San Antonio, Texas ..... Frost Bros
San Fernando Valley, Calif. ..... I. Magnin
San Francisco, Calif. ..... I. Magnin
San Mateo, Calif. ..... I. Magnin
Santa Ana, Calif. ..... I. Magnin
Santa Barbara, Calif. ..... I. Magnin
Santa Clara, Calif. ..... I. Magnin
Seattle, Wash. ..... I. Magnin
Shreveport, La. ..... The Fashion
Sioux City, Iowa ..... Fishgall's
Springfield, Ill. ..... The John Bressmer Co.
Springfield, Mass. ..... Forbes & Wallace
St. Louis, Mo. ..... Famous-Barr
St. Paul, Minn. ..... Frank Murphy
Stamford, Conn. ..... Ethel Allan
Syracuse, N. Y. ..... Flah's
Toledo, Ohio ..... Lasalle's
Tucson, Ariz. ..... Cele Peterson
Tulsa, Okla. ..... Vandevers
Tupelo, Miss. ..... McGaughy's
Union, S. C. ..... Gregory's
Vincennes, Ind. ..... Joseph's
Walnut Creek, Calif. ..... I. Magnin
Warwick, R. I. ..... Cherry & Webb
Washington, D. C. ..... Julius Garfinckel
Waukegan, Ill. ..... Hein's
Waynesville, N. C. ..... Hale's
Williamsport, Pa. ..... Lynn Hayes
Worcester, Mass. ..... Ulian
Youngstown, Ohio ..... Strouss-Hirshberg

THE STONES

(Continued from page 171)

thing long enough and consistently enough to rival the success of the Beatles. The Stones faltered, they dropped out of sight for months. Because they were underdogs, their following increased in passion but not in significant dimension.

Internally, they had a basic problem. Brian Jones, guitarist, the beautiful Stone, outshone in virile elegance and splendour Mick Jagger, the real power in the group. They were busted for possession of marijuana and hashish, and rock-and-roll detractors had a field day. The Stones were prime targets. After the bust, some of the disc jockeys refused to play the Stones. That hurt.

Their history was both scarred and anointed with disaster, culminating last summer with Brian Jones's death shortly after he left the group. He died of an overdose of life. Ironically, it may have been the single event that saved the Rolling Stones from permanent second place in the hierarchy of pop.

The Stones came out of retirement-by-default for a memorial concert to Brian Jones in London's Hyde Park. It was the time for a tribute in sadness, a celebration of a life completed. The mods, rockers, hippies, and Hell's Angels of London gathered into a single crowd of 500,000 to welcome the group back to life, to cheer Brian's soul into eternity.

The music began. The Stones were back. Plans for a tour of the United States were announced. Time had come around for the Rolling Stones and they, for once, were prepared. Their bitter brew mixed with the agonies of America.

The Stones, beautifully outrageous and circumstantially oppressed, were like a mirror, a magic street musical theatre troupe looking back in on the colonized, now faltering inheritors of the world. By enacting the conflict onstage, wrapped in music, with all the tribal implications of a rock concert, the Stones, more than any other pop performers, portray their audience.

"Street Fighting Man," released as a eulogy to Chicago's 1968 demonstrations, was banned from many radio stations where the music-program directors read the lines and somehow understood. "The time has come," bawled Jagger. But, in the end: "What can a poor boy do/but sing in a rock and roll band?" It touched a spot that hurt. It became a rallying cry. Its reach was impaired by censorship which, inevitably, gave it more strength. There's no explaining the subtle power a rock-and-roll song that's right can have on the collective consciousness of the disenchanted young.

The Stones proved they related uniquely (while other groups were simply reacting) to America's angst and *machismo*. In late October, 1969, the year of Our Woodstock, the Stones returned, after almost four years' absence to the land that loved them. It was perfect: Pop myth coming home to root. In the year the word "supergroup" was coined, the loudest, most loving noise of all was tensed to break loose on a scene saturated with superpop.

Mick Jagger opening each concert, cynically tipping an Uncle Sam hat, brought grandstands alive and upthrust fists swinging with "Street Fighting Man." The Stones jabbed at our memories with "Satisfaction" and demonstrated emphatically the intrinsic balance of rock and repression. Many of the young see us as a species committing suicide. Dramatizing the death wish, the Stones bring audiences to screaming life. But most significantly, this time around, the Stones, for the most part sensitive, transcended the malaise on which they built their identity.

In the midst of a rock concert at Madison Square Garden in New York—like no other rock concert—they unveiled a truth we had forgotten: Anger rises from frustration, frustration out of ambivalence. Ambivalence feeds on pain and pain materializes from caring much too much. To audiences behaving as though the end of civilization was breathing down their necks, the Stones exposed how profoundly, under all the anger, we care and how unprepared we are to cope with caring.

It happened most dramatically at their last performance in New York. "You talk pretty big, New York," jeered Jagger from the stage, "let's see what you look like!" The house lights were turned on and Jagger looked out, snarling recognition and comradeship. The intensity of the Garden, aisles packed with screaming, squirming, dancing people, multiplied. Performers and audience were dramatically united by the illumination. At the finale, Jagger threw a basket of rose petals spinning into an arena alive with marching charging people. As the petals burst from the basket, like red confetti, the domed ceiling of the garden opened up and millions of fresh, sweet, cool rose petals rained on the cheering crowd. The Stones presented their toughest audience with a bouquet of roses, a display of utter tenderness under the most hysterical of circumstances. In the midst of that frantic distraction, the Stones disappeared.

The message was not lost. The spectacular rose shower was not without meaning. If it can snow petals at the beginning of a bitter New York winter, somehow we can make it. No matter how bad it gets before it gets better. The world's best rock-and-roll band gave the audience back to itself. It was the finest sort of compliment returned.

If the Stones are responsible for some of the most high-flying moments of 1969, they are also associated with the single most disillusioning rock-and-roll event of the 'sixties. At Altamont Speedway near Livermore, California, at a farewell free festival under their auspices, utter disaster prevailed. The stabbing of a Black young man was the ultimate. The afternoon was filled with bad drugs, bad trips, violence, and bad vibrations, a failure entirely internal.

Sooner or later the shortcomings of the new culture had to become evident. Ironically, it was the Stones who brought the worst of it to the surface. The myth was exploded; the young ones who sing the praises of an Aquarian age have no clear title to Utopia.

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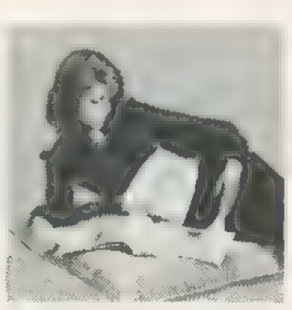
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CLYFFORD STILL

(Continued from page 183)

In this curiously anachronistic building with its stained glass windows and panels of oak and maple, the artist's work takes on an uninterrupted flow. Many of the paintings might be safer in a warehouse, but Still seems to need them around him both as recapitulations of the past and as clues to the future. I think if he could have his way, he would sell nothing and keep intact the entire record of his life. For the paintings are his life. He says, "They are my way of growing and thinking; they're my autobiography." He sees them as an "extension of his mind and heart and hand." They are the centre of his being; he would sacrifice anything to protect their integrity. And he is fortunate that both his wife and daughter feel the same. So the pictures remain at home to be studied, compared, and cherished.

It is, however, a bit unnerving to realize that most of this man's life work is preserved in an anonymous Maryland town where fire could inflict serious damage and where neighbours probably have no idea that a legendary figure is living next door. Still has deliberately ordered his life this way. After eleven years in New York, he moved to the Maryland farm in 1961, not because his painting was suffering from city life but because he himself was suffering from lack of fresh air and from a sense of feeling "crowded and pressed." Born sixty-five years ago in North Dakota, and raised alternately in Spokane, Washington, and on a homestead in southern Alberta, Canada, he has never gotten the West out of his system. It represents a "free mobility" that permeates his thinking, yet environment does not directly affect his work. The hills of Maryland, the prairies of Canada, the East, the West are never source material for him. It was the spirit of the West, Still claims, that got into his bones. Except perhaps for the size of successive studios, no other surroundings ever circumscribed his canvases.

Freedom is Clyfford Still's password. His late paintings are totally liberated; they defy gravity as they lift off and soar, the viewer soaring with them. Measured, open, and often trembling with light, these canvases have an exuberance rarely found in his early work. It is almost as if they mirror the emancipation that an isolated life and increasing technical proficiency can generate. In order to remain free, Still has resigned three lifetime university sinecures and avoided all commercialized pitfalls. He wants no intrusions, no art gossip, no press views, no cocktail parties, no openings or closings, no novelties, no petty competition. He is dead set on his own course, and this, to be sure, is his ultimate freedom. He is his own man; he belongs to himself and believes in himself.

Last December, a show at the Marlborough-Gerson Gallery was Still's first New York exhibition in eighteen years, a vacuum not due to lack of offers. As a matter of fact, he was importuned by a procession of dealers who recognized him as the seminal influence he is. There are, indeed, very few Abstract-Expressionist painters from either the first or second generations of the movement who have not been swayed by him at one time or another. Only Willem de Kooning with his strong European orientation remained immune, and Jackson Pollock, whose attack was too obsessive to permit or need outside implementation.

The show at Marlborough-Gerson did not pretend to be a complete survey nor was it organized by the artist, but nonetheless the forty-five works, stemming from 1943 to 1966, provided clear evidence of Still's impact on his period. One found a wide variety of expression from sonorously orchestrated curtains of colour to shredded firmaments either suspended on or dashing across open areas of unpainted canvas. One found depths of red, blue, or earth brown gashed by cleavages that are more luminous than linear. Some works were closed as if locked away; others were open, permitting one to look in, through, and beyond. Almost always Still's paintings are conceived vertically. Stretching up, they seem to escape finite boundaries. In many cases they are too disciplined to qualify as orthodox Abstract Expressionism, and yet they are. For, once Still puts brush to canvas, his paint begins to churn under its own steam and take on an activist rôle.

To understand this artist fully, one should start at the beginning, as early as 1925, and follow his progression. It is not single works that stand out; it is a sequence of hard-won battles. In his youth he turned to established European movements, notably Cubism and Surrealism, but eventually he escaped to find his own roots. At New Windsor, two oils (one a farm scene, the other an accomplished still life of rocks) painted when Still was twenty-one and living on his father's homestead farm in Canada suggest that the young artist had already mastered the more frustrating technicalities. He knew how to draw and later this basic skill was to give sinews to every brushstroke he raced across a canvas, a fact that came home to me as we were having coffee. Hanging on the living room wall was a recent black calligraphic composition bristling with electricity. Only a superb draughtsman could have invested a painted surface with such vitality. The work is an authentic kinetic explosion that puts to shame those tame neon experiments that twinkle in museums and galleries these days.

The two 1925 canvases reminded Still of his past, of his growing-up years on isolated plains in Canada where winter averaged twenty below zero and summer often reached one hundred degrees, where in a severe home environment there was no hint of art. From the beginning he had to dig everything out for himself, stealing time to draw and paint between farm chores. He still remembers his first trip to New York when he was twenty. On a bleak autumn morning he arrived at The Metropolitan Museum of Art, waiting in the rain for the museum to open. Unprepared for the then dreary installations and murky light, he was disappointed, but disappointed even more because these long awaited European masterpieces seemed alien to him. They represented a world apart from his. He also recalls enrolling at the Art Students' League and pulling out after forty-five minutes, persuaded that the rudiments he was offered there he had already absorbed at home.

Though Still taught for many years—in Washington, California (where he influenced an entire generation), and Virginia—he is convinced that traditional art education is useless. Each man must find his own way. When I asked him what his main thrust had been, he answered "Self-discovery," but he made clear that for him self-discovery was less concerned with finding out about himself than with creating himself. One gathers that only through his work does he exist and grow. He can not divide his life, nor does he want to. All of which no doubt explains why Still is so vulnerable and so often alienated from colleagues he once respected. He demands the same purity from them he exacts from himself. With naïve trust he expects the present-day art jungle to face up to the highest ideals of history. He sees art as a moral force and hence is bitter when he finds this trust betrayed. For him, "art is the only aristocracy left where a man takes full responsibility."

Numerous fellow painters of his generation seem bent on self-destruction. For some reason they have flirted with and, alas, often succumbed to, early death. Many of them have lived with the same untidy spontaneity that invests their tumultuous "action" paintings. Not so Clyfford Still. He has consciously structured an ordered life, and. though he personally is sometimes angry with the state of the world and the state of art, his work usually rises above specific emotions. The artist himself remains vigorous, his step light, his face lean and alert. For him, life is still a miracle. And, not surprisingly, his recent work reflects this optimism. Often it is as fresh and stabbing as if he were painting it before our eyes.

Still deals with painted imponderables. Space becomes a yawning void in which volumes sweep upward with such tense velocity as to exaggerate the

boundless areas they move through. This invented geography of the mind is an interrelated experience. No one element lives alone. No colour, no brushstroke, no void, no surface detail is separate from the whole. The artist put it better when he said: "I never wanted colour to be colour. I never wanted texture to be texture, or images to become shapes. I wanted them all to fuse together into a living spirit." Basic to this fusion is Still's sheer power of paint. Pigment can be cool and thin, but more often it boils. Not interested in concealing the stamp of his own hand, he freely admits that for him, "The paint is the instrument." The pigment becomes life, like a majestic river of controlled lava. It is little wonder this artist claims Rembrandt as "one of his early gods."

There are times when Clyfford Still reminds me of Mies van der Rohe, not that their work is in any way similar—only their attitude towards their work. Mies once dismissed a prospective client who, bored with his austere purity, wanted him to come up with a new architectural formula. "What do you think I've been doing all my life?" Mies asked. Like him, Still thinks of each work as an inevitable link to the next. The paintings are never accidental but the connections between them inexorably direct the course they must follow. Also like Mies, as he grows older, Still refines, intensifies, at times re-assesses, but never feels the need to perform new tricks. Somehow both men. I think. have understood their place in history.

Except for the paintings in New Windsor, there are only two other important concentrations of the artist's work—a fine group in Buffalo, New York, at the Albright-Knox Art Gallery and the ones at Marlborough-Gerson, eighty per cent sold. In 1964 Still gave the Buffalo gallery thirty-one canvases rang-

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STARTLERS

(Continued from page 175)

the walls of buildings of various heights.

Pulsa saw this space as a canyon and fed "information" into the computer that controls the "environment" from every level of the "canyon" with photocells, cameras, and microphones. Such natural phenomena as the changing light, wind speed, temperature, and flow of people trigger the constantly accumulating computer programs. Lights may flash travelling at 1,000 mph, sounds from the sidewalk beyond the wall may be amplified, slowed, distorted. This feedback is often so subtle and complex that a person passing through the garden is often not aware of it. "Not the limited, static information of sculpture but actual phenomena," as one member of the group said.

Pulsa has a lot to do with the "empty" music of such composers as La Monte Young and Terry Riley, the system concepts of Ludwig von Bertalanffy, and the environmental ideas of Buckminster Fuller, particularly his Utopia. Out of patience with the current superstitions about technology or the anti-urban bias of many environmentalists, Pulsa has an open-end scientific base. Pulsa was started in 1966 by David Rumsey, a filmmaker, who joined up with Michael Cain and Patrick Clancy, painters from the Yale graduate school. In 1967, they added to their New Haven loft Bill Crosby, who had been making light-sound pieces in New York. Soon after, Paul Fuge, a photographer and electrical designer, came with Peter Kindlmann, an engineer-physicist who teaches at Yale, and Bill Duesing, a photographer and former architecture student.

So far Pulsa's work has been subsidized partly by Yale University and the Graham Foundation for the Fine Arts, Chicago, and partly by industry. The split between science and the humanities doesn't exist for people of Pulsa. They go quietly on, thinking up environments, and hoping their passion will catch on.

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☐ 4. My skin is strictly "citified." (Grimy, sooty, polluted and tired.)

☐ 5. My skin is young and immature. And I have acne.

☐ 6. My skin is beginning to show its age. And wants to be young again.

☐ 7. My skin is nice and normal, thank you.

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GLORIA COOPER

(Continued from page 209)

as everyone knows, Gloria Vanderbilt, the painter.

Moving about in it she is Petrouchka, dressed in a ruff-collared, patchwork silk caftan, her nose crinkling in her gay little laugh as she talks.

"Isn't it extraordinary," she said, "how something as simple as quilts from America suddenly begin to relate to Russia and the East, to become exotic and mysterious when used in a certain way."

It is extraordinary indeed.

For the mosaic effect of the walls and ceiling is the result of using some two dozen, beautifully-figured, handmade, American patchwork quilts—collected by the Coopers over the past several years—as a kind of tapestry; and the floor is not marble at all, but a great collage of patterned patches of cloth in a highly-varnished, carefully worked-out arrangement.

Mrs. Cooper explained that the room is essentially an outgrowth of her work as a painter.

"I realized it was like doing one of my collages. Each touch we added suggested—almost demanded—what should be done next," she said. "It all just kept growing more and more cosy and delicious."

The secret of its success—like the secret of Mrs. Cooper's collages, many of which hang against the room's quilted walls—is in its contrasts and unexpected use of materials.

There is gingham fabric next to a Coromandel screen, an Elizabethan jewellery chest atop an English, Chinese-style, red-lacquer table, a modern suède couch beside a 14th-century statue of the Virgin, a 17th-century French bench beside a brass bedstead—layer upon layer, texture upon texture—all as imaginatively juxtaposed as elements in Wallace Stevens's metaphors.

The effect is a dazzling, personal cosmogony, a shimmery balance between things as remote and dazzling as the treasures of the Valley of the Urals, yet as lush and lyric as the vegetation of a Rousseau jungle.

It is a room of great style, yet intimate, protective and enfolding, a room to wrap about oneself like a Bedouin's tent, to nestle inside as snugly as in a cocoon, to tuck about one like a warm and splendid comforter.

"We are intensely happy with it," said Mrs. Cooper. "It's a delicious place in which to fall asleep and awaken . . . a place we hate to leave . . . but mysteriously take with us when we leave it."

The Coopers began by quilting only the areas inside the moulding-bordered wall panels of the room. Later, they covered all the walls leaving only the mouldings which they had painted a high-gloss, enamel white. Then they gave the ceilings the same quilted treatment, enamelling the ceiling's friezework.

Selecting the right floor covering, she explained, presented the most difficult problem.

"No rugs seemed to work," she said, "and at first I thought the only solution was to paint the floors white as we did in our country house."

Then, one day, she noticed some scraps of cloth on the floor.

"That was the solution," she said. "So we had it put down and covered with a clear varnish."

"Then," she added, "we saw we could leave no overlap of fabric and each piece had to be carefully fitted and trimmed exactly with razor blades to achieve what we wanted. And," she continued, "it took several coats of varnish to get just the right gloss."

Once the walls, ceiling, and floor were completed, the Coopers tackled the room furnishings.

"I thought of the brass pieces and the glass-topped tables so the room would shine through," she said. "We bought those pieces and the suède sofa and chair at Bloomingdale's."

Most of the other pieces were taken from collections of furniture and decorations the Coopers already owned.

"We found ourselves taking things from all over the rest of the house, leaving great gaping spaces everywhere," she said smiling. "Somehow," she said, "there seemed to be places for all the things we loved."

This too was something that carried over from her collages.

In these also, she explained, she used bits and pieces of things that she had saved just because she liked the look or feel of them.

Mrs. Cooper, who has written a book on collage called *The Gloria Vanderbilt Book of Collage*, to be published by Van Nostrand Rheinhold next fall, feels collage is a form that many people will find enjoyable whether using it artistically or decoratively.

"It was marvellous," she said, "how taking things we loved . . . useful things, impractical things, familiar and rare, old and new, all sorts of things that seemed unrelated in themselves, became terribly related in the way we used them."

Outside, beyond the stained-glass-window effect of unlined draperies made of more patches of silk, a heavy Moscow snow might be falling.

But inside, there is a cozy new Byzantium of Mrs. Cooper's making, scented with tuberoses, sparkling to the tunes of madrigals, warmed by the fires of imagination and love.

CLYFFORD STILL

(Continued from page 219)

ing from 1937 to 1963. In addition, the museum had earlier acquired two. These thirty-three works join together as a splendid resumé, but nothing quite equals the experience of visiting the Maryland house. There, Mrs. Still and Clyfford's daughter, Sandra, are cataloguing and photographing, both in colour and black and white, each individual work, a number that will probably total between 1,500 and 2,000 paintings.

Before the photographic operation got started, Mrs. Still customarily made small faithful sketches of each rolled canvas for identification purposes. Many can still be seen attached to bulky canvas bundles. For the paintings remain nameless, as they should. They are not about life; they lead their own lives.

YOUNG ART DEALERS

(Continued from page 179)

Arnold Glimcher, Fred Mueller, and David Mirvish, for example, rejected the family business for the more glamorous and attractive world of art, they still had access to the family cash. Rubin, who remembers the years Parisians turned away from the American art he showed on the rue de Seine, is the younger brother of the eminent historian of modern art. William Rubin. Today, with his cache of vintage Kenneth Nolands, Frank Stellas, and Jules Olitskis that he would gladly have sold in Paris, if anyone had wanted them, he is sitting pretty on Fifty-Seventh Street.

Chance, destiny, or perhaps a mutual interest in the finer things (parties, objects, art, clothes) brought together Fred Mueller and Arnold Glimcher, two ambitious, personable young men who now run the Pace Gallery. Fresh out of Harvard, with a degree in art history and a passion for Oriental antiquities, Mueller purchased a Josef Albers, his first modern painting, from his future partner at the original Pace Gallery, which Glimcher had opened in Boston in 1960.

The two hit it off immediately. Mueller, at the time an aspiring musical comedy star, first tried his hand at producing. When his first play, an off-Broadway review that marked the stage début of an unknown singer named Barbra Streisand, flopped disastrously, he decided to join Glimcher as a partner in the Pace Gallery. In October, 1963, they moved to New York. Almost immediately, their flair, energy, and taste for clean geometric forms and industrial materials drew a new generation of hip young collectors. Soon the Pace Gallery became known as the mecca for the best California art as well as for the elegant nullities of Chryssa and Trova.

The style of the gallery was *haute* Bauhaus *couture*. Jokes circulated that when you walked into the Pace Gallery, they slapped a plastic box on you. But it was also known that Fred and Arnold were deeply committed to their artists to whom they gave the red-carpet treatment—penthouses, champagne, expensive equipment, special installations, and total love.

Mirvish, at twenty-five perhaps still the youngest art dealer in the world, became Canada's most successful dropout when he opened his gallery in Toronto at the age of eighteen. The well-bred, quiet son of a woman sculptor and colourful "Honest Ed" Mirvish, Toronto's leading entrepreneur, he has brought leading American and Canadian artists like painter Jack Bush and sculptor Robert Murray to Toronto.

Traditionally, such women art dealers as Edith Halpert and Rose Fried have played an important rôle in promoting avant-garde art in America. Recently, two remarkable young women have opened innovative galleries devoted to searching out and discovering fresh talent.

In New York, a gentle, elegant young woman, Paula Cooper, shows works by such experimental artists as Alan Shields, Lynda Benglis, David Diao, Ed Ruda, Peter Forakis, and Robert Huot in an unpretentious walk-up loft on Prince Street. Married to an art-book publisher and the mother of two children, Mrs. Cooper learned about the art world as director of the short-lived Park Place Gallery. In fact, a number of her current artists were associated with Park Place. Her calm manner quickly reveals she has the courage of her own convictions: and unlike the rampant commercialism of most New York galleries, hers has an atmosphere of openness and good spirits that is healthy and attractive.

In Dallas, the good work is being done by Janie C. Lee, a sharp, vivacious Sarah Lawrence graduate who fled New York and the tawdry compromises of the commercial theatre. Her new Dallas gallery promises to be the most exciting showplace for advanced art in middle America. Although there may be no reason to believe middle America needs the avant-garde, Miss Lee, an attractive Southerner with a Louisiana drawl and a lot of spirited enthusiasm, is determined to give Southwesterners a look at the art of Richard Serra, Keith Sonnier, W. Darby Bannard, and Robert Morris, to name some of the artists she has recently shown. In the future, she plans to turn her gallery over to artists like Kenneth Price and Billy Al Bengston, allowing them to create any environment they may choose.

These newcomers to the scene and others are creating a fresh climate again. As some of the dealers who liked experimental art in the early 'sixties have become the Establishment, a new corps of younger men and women are opening galleries. David Whitney, a graduate of the Rhode Island School of Design, worked for The Museum of Modern Art in New York, the Kornblee Gallery, and Leo Castelli before opening his own gallery. Like others of these dealers, he is selling out shows of younger artists at prices low enough for budget collectors to afford. Others, such as Klaus Kertess, a soft-spoken Yale graduate who directs the Bykert gallery, are still having trouble breaking even because they handle anti-decorative art that remains hard to swallow. At the same time, such established uptown galleries as Richard Feigen, are opening up branches in low-rent districts downtown where new work by young artists is shown. At Feigen's Greene Street gallery, for example, Michael Findlay fills a loft space with work by young artists.

One of the busiest of the new downtown art galleries is Ivan Karp's O.K. Harris Works of Art. The jovial and now prosperous Karp, mellower but no less voluble than during his days at the Hansa Gallery, directs traffic, puffs on his cigar, and juggles the various hot lines to collectors in the outposts of suburbia, eager for tips on today's art market.

In a way, Karp's success is symbolic of the development of the New York art market in the past decade: From a cramped room visited by a few friends usually asking for a handout, to a buzzing art warehouse, chock full of treasure—an endless stream of objects to please the senses, and brighten drab lives, all sold off to a growing crowd of the highest bidders.

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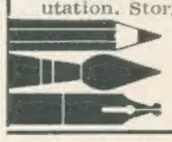
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Your own face will show you—to a greater or lesser degree—all these ills at the present moment. *If the wrinkles are too deep, and if the muscles have begun to sag too much, then by all means you need medical science's number one weapon against aging skin—the surgical face lift.*

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The left-hand side of your face will appear shiny and greasy, and about as old-looking as it was yesterday and the day before. (How could it be anything else—when you have put a *mineral*-oil cosmetic on it in an attempt to soften its look into new youthfulness!)

But now look at the right-side of your face. It too will be slightly shiny (your everyday makeup base will cover this shininess in seconds) *but it will also seem incredibly soft.* This will be the overwhelming effect it gives you back in your mirror. *Incredibly soft.* And therefore, somehow, *younger and smoother and with a soft glowing radiance you remember only from the last time you fell in love.*

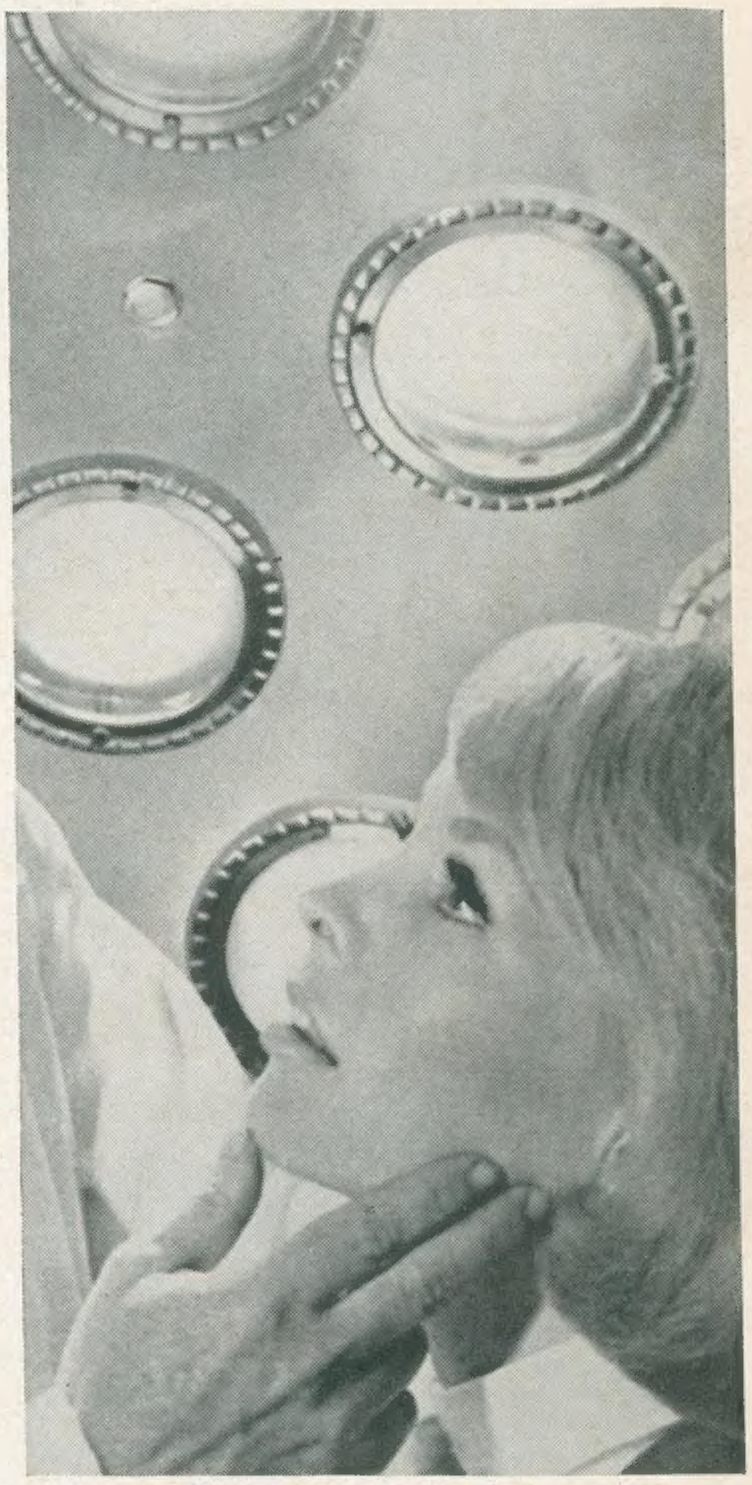
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